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For Readers

J. N. Hook, Executive Secretary of the Council, presented this month's lead article as a speech to NCTE members at the 1957 *MLA* meeting. A professor at Illinois (where he took all his degrees), **Secretary Hook** is the author or co-author of more than a dozen textbooks and of numerous articles, and is a well-known force in the field of teaching English. **John Lydenberg** has published major articles on Faulkner, Dos Passos, Dreiser, and James. With Oberlin and Harvard degrees, he is a professor of English and American Studies at Hobart and William Smith. **John R. Milton**, chairman at Jamestown, teaches a course in Western American writers, including Manfred. He has published poems, stories, and essays in little magazines. **Stephen E. Whicher**, whose degrees are from Amherst and Harvard, taught at Swarthmore before going to Cornell, where he is an associate professor. He has published two Emerson books—*Freedom and Fate* (1953) and *Selections* (1957). **Edwin B. Benjamin**, assistant professor at

Bowdoin, is the author of articles on Defoe, Dickens, and Hawthorne. With degrees from Bowdoin and Harvard, he has taught at Wesleyan and Kyushu. **Peter Lisca**, whose *The Wide World of John Steinbeck* will be issued next month, has published major pieces on Steinbeck and Faulkner. His Ph. D. is from Wisconsin; he is an assistant professor at U. Washington. **Kenneth E. Eble**, instructor at Utah, expects his doctor's degree this year from Columbia with a thesis on Howells. He has printed an article on teaching and scholarship. **Curtis Dahl**, now in England on a Guggenheim, is an associate professor at Wheaton (Mass.) and the author of articles on Swinburne, Morris, Browning, Melville, Cather, and others, as well as of "The Victorian Wasteland" (*CE*, Mar. 1955) and a survey of omnibus anthologies (*CE*, Apr. 1957). His degrees are all from Yale. **Otto Reinert**, also (formerly) of Yale and Wheaton, is an instructor at U. Washington.

For Contributors and Readers

College English is one of the four magazines published by NCTE. The Council, founded in 1911, is the only organization devoted to English teaching from the first to the last grade, and it has about 39,000 members. In 1912 the Council began publishing *The English Journal*, which started putting out a college edition in 1928, splitting into *EJ* and *CE* ten years later. *EJ*, addressed to teachers in secondary schools, is edited by Professor Dwight Burton, Florida State University, and *Elementary English* comes from Professor John DeBoer at the University of Illinois. A subscription to one of these

magazines is \$4.00; this includes membership in the Council, with its privileges of certain book and record discounts. Closely allied to *CE* is *CCC*, the bulletin of the NCTE subsidiary, The Conference on College Composition and Communication. This unit, founded in 1949, has over a thousand members, who meet every spring and during the NCTE Thanksgiving convention. *CCC* is published quarterly, and subscriptions are \$2.00. Writers or articles and notes in this field should consider sending them to the editor, Professor Francis E. Bowman, Duke University, as an alternative to *CE*.

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COLLEGE ENGLISH

Volume 19

DECEMBER 1957

Number 3

College English Teachers: Leaders or Critics?

J. N. HOOK

The best comment on the question in the title is that it appears to be an example of faulty reasoning. It seems to imply that teachers of English in college must be leaders or must be critics but cannot be both or cannot be something else. As a lifelong opponent of the *either/or* fallacy, I quickly grant that we college English teachers may be followers as well as leaders, creators as well as critics, and all four of these—followers, leaders, creators, critics—at one time or another.

I want to narrow my topic in this way. I want to ask whether we college English teachers can help the profession most by serving as informed and vocal critics of the English teaching done on other levels, or whether we can in some way make a more positive contribution.

In other words let us assume that many or most of the students who enter our colleges as freshmen do not read, write, speak, and listen as well as we think they should and could if they had been well taught. Is it likely to be more profitable to our colleges, to future students, and to society if we damn the educational system that allowed these students to escape from high school, or if we pitch in and attempt to remedy whatever is wrong? Are we likely to be more useful if we write satires about the ignorance of high-school graduates or if we try to understand why some of them are ignorant? Can we contribute more by attacking educationists and blaming them for all ills, or by attempting to take over

from the educationists the leadership that we allowed to go to them by default and to work with them wherever co-operation is likely to result in improvement?

If I appear to be loading the dice in the way I have framed these questions, I do not intend to do so. Much is to be said in favor of the critic's role. We all remember that Defoe and Addison and Steele helped to effect some fairly significant social changes through satirizing human foibles; that Charles Dickens and Elizabeth Barrett Browning through their powerful criticisms helped to force child labor laws and improvements in British education; that Upton Sinclair's *The Jungle* speeded up the enactment of a pure food and drug act; that Edwin Markham's "The Man with the Hoe" served as a theme song, a verbal rallying point, in the burgeoning of labor unions. The critic can dramatize for the public what is wrong, and the public is always more interested in what is wrong than in what is right. (Sin, as all of us know, seems much more attractive than virtue.) The critic can get publicity that the constructive worker can never expect. The late Senator McCarthy became famous or infamous because he was against something; if his speeches had been merely for democracy, no one would have noticed him. Rudolf Flesch's book on reading sold in the hundreds of thousands because it is an attack on what Flesch mistakenly believed, or professed to believe, is the way reading is taught;

if he had named his book something like *Helping Your Child to Read*—if he had not been against something—the sales would probably have been only a fraction as great.

Of course I would hope that most college English teachers would be decent enough and honest enough and scholarly enough in their criticisms that they would not be guilty of Fleshy (and flashy) distortions and misstatements. Sound criticisms, though, based on facts, will be gratefully received and may eventually result in improving our educational system.

Scholarly criticism of the work in English done in the lower schools may, it seems to me, take several useful forms. For instance, some entering college students do not read well. Let us find out specifically what their most frequent reading deficiencies are, and publicize those deficiencies. Let us inform elementary teachers, high-school teachers, administrators, and parents that such and such a percentage of incoming college students are deficient in this reading skill, another percentage deficient in that. Then, if we know enough, and if we are familiar enough with the facts of school life, let us be constructive and suggest some ways in which the teaching of these reading skills may be improved. I consider it highly significant that the Department of English at Purdue University has just begun a magazine on the teaching of reading—the Department of English, not the College of Education.

If we can agree among ourselves—and this I doubt—that every youngster who graduates from high school should be familiar with *Macbeth* or *Silas Marner* or *Leaves of Grass* or something else, we should publicize that agreement and be critical because some high school graduates think that *Silas Marner* was the “*Ancient Mariner*,” as one of my own former students thought. But if we college teachers can’t agree almost unanimously on whether the weaver of Raveloe is an

indispensable cultural ingredient, maybe we should be careful how we phrase our criticisms. Again and again college teachers of English bemoan students’ ignorance of mythology, of the Bible, and of Shakespeare; smaller numbers bemoan ignorance of Shelley or T. S. Eliot or *Poetry* magazine. Some of us, it appears, long for the return of college entrance examinations based mainly on acquaintance with selected “classics.” I don’t happen to belong to that group. The point I’m making, though, is that there might be some value in our trying to get together in our comments about what students should know but don’t. Otherwise, when the high school teacher puts all our hodgepodge of suggestions together, it will appear to him that we are saying that the high school graduate should have read everything and should be able to manipulate words and sentences with the skill of a professional.

Certain college and university teachers in the past few years have attracted considerable attention by complaining that entering college freshmen can’t write. The *Chicago Tribune*, which modestly calls itself “The World’s Greatest Newspaper,” has gleefully printed some of the poorest themes written by entering University of Illinois freshmen. Magazines have taken up the cry that our high schools are graduating students who can’t write much more than their signature on a social security card. The charge may be true. Perhaps high school graduates today are poorer writers than they were twenty or fifty or seventy years ago. As scholars, though, we must be sure of our facts; we should be as responsible in statements about our entering freshmen as we are in articles intended for *PMLA*; we should check our sources; we should not join the chorus of moans until we have ascertained positively and objectively that the moans are justified. The May 1957 issue of *College Composition and Communication* carried brief statements from more than forty

colleges on certain phases of the freshman English course. These statements were prepared by responsible teachers of college freshmen. I was interested in noting that a few of the authors stated that today's freshmen write worse than yesterday's, a few said that their freshmen may write a little better, and most said or implied that they write about the same. What is the truth? Do any of us dare publicize the claim that they write worse when we aren't agreed that they do? What are the facts? Let us find the facts and then utter the criticisms that those facts show are deserved.

I am saying here that we college English teachers should be critics—constructive critics if possible. But I am emphasizing that we should be positive of our facts, be sure that our criticisms are justified. I regret that we have some people in academic departments who would never risk a hasty generalization in an article on Chaucer but who will draw far-reaching conclusions about the public schools on the basis of what their ten-year-old daughter Janie reports of schoolroom activities.

Valuable though our contributions as critics may be, I believe that because of our positions we of necessity must do more than criticize. If some have greatness thrust upon them, so do some have leadership thrust upon them, unsought and often unwanted. Members of college departments of English tend to be in this category. Although many of us would prefer the almost-cloistered life, restricting ourselves to studying and writing and helping a small number of younger people to become like us, we are forced willy-nilly into the hubbub of twentieth-century life. Our part of the hubbub may be disguised as committee work, reports for the head of the department or the dean, a speech at the Rotary Club, or perhaps nothing more overt than conversation in a *Kaffeeklatsch* or even solitary meditation about the place of our work in the scheme of things-as-they-are

and things-as-they-should-be. We try, most of us, to keep our eyes on what we conceive to be the eternal verities, but inevitably we relate the life around us to those verities, and vice versa.

Because of our desire to avoid as much of the hubbub as possible, though, we sometimes tend to let the other fellow do the worrying and the work. Some of us become so engrossed in our footnotes that we lose sight of anything larger than six-point type. President Barnaby C. Keeney of Brown University, formerly a distinguished professor of history, has said:

We kiln-dry our lumber and we kiln-dry our Ph.D.'s. By the time an eager young man has spent from three to ten years learning how to be a researcher, he is utterly and forever desiccated. It is altogether good and proper that our young scholars should learn to deal with small things and to pursue them exhaustively, for it is only on such a base that they can ever achieve the real knowledge upon which understanding must be built; it is not good and proper that we should forget to lead them from the detailed and the exhaustive to the significant and the meaningful. It is all very well for a man to spend a year or more studying the life and writings of a minor author of the eighteenth century, but it is a very bad thing if he is allowed to think that his work is done when he has completed the compilation of the facts He is not led to go from there to the meaning of this man, to his place in society, and to the meaning of his whole society, to the thrill of real scholarship.

Neither President Keeney nor I would for a moment deny the value of "real scholarship" in English, or the proof of its existence to be found in hundreds of professional articles and books. The "real scholar" is the one who sees his scholarship in relation to the society to which it makes a contribution; he knows that he is making a contribution; he can estimate the size of his contribution in proportion to something other than its immediate context. But I sometimes

wonder whether in addition to the real scholars we do not have too many of those with little vision, little sense of proportion.

As Howard Mumford Jones has pointed out, many of our predecessors, blinded by the dust of their footnotes, were unable to see out from the bottom of the page. They did not see tens of thousands or hundreds of thousands of elementary and secondary teachers who wanted leadership, who wanted help. They applauded erudition for erudition's sake, and they scorned anyone suspected of being "practical." Professors in the normal schools, as they were called in that day, were regarded as subnormal—pitiful, shame-faced creatures who would never dare to show themselves at an MLA meeting. The elite among professors were the teachers of graduate students in the large universities, for it was somewhat degrading to have to wipe the noses of undergraduates. The elite were the most specialized, the most withdrawn, the most unaware of a world outside a narrow specialty. Is it an exaggeration to say that the elite were the most unconscious?

So a vacuum developed. Here were elementary and high school teachers and teachers-to-be, begging for help. Here were those professors of English who because of their positions and their influence and especially because of their knowledge and skills could provide that help. But most of them did not respond to the pleas for assistance. Unseeing, uncaring, they plodded along, thinking about footnotes.

The vacuum was filled, as most vacuums eventually are. Relative newcomers to the college ranks, teachers of education, teachers of how to teach, listened to the cries for help. Many of these teachers of education didn't know a great deal about English or other academic areas; some of them had wild theories; some of them were perhaps sadly misguided. But they did listen to

the cries. They studied problems of teaching. They gave advice. They spoke at meetings of teachers. They visited classes. They wrote articles. They worked with administrators. They made themselves known in state departments of education. They made themselves known to the public.

And college teachers of academic subjects, with some notable exceptions, for a long time ignored the existence of these teachers of education, or else only sneeringly admitted their existence. The snubs and sneers didn't injure the teachers of education. They kept on at their work, sometimes with wisdom, sometimes senselessly, and their power increased. Some of them were highly mindful of the importance of the three R's and of humane letters; others devoted most of their attention to educational psychology, educational statistics, or the cost and upkeep of tile floors. They read and misread John Dewey, quoted and misquoted him. Their courses proliferated, often even outnumbering our courses in English. Their voices began to be heard in legislatures. They influenced certification requirements. They influenced little by little and more by more what went on in the nation's classrooms.

They did some good and they did some harm. They faced squarely facts that many academicians still refuse to face—the fact that the American people are now demanding, rightly or wrongly, a high-school diploma for almost every American child; the fact that *some* children couldn't learn to read John Milton if they stayed in school for fifty years; the fact that such developments as technological discoveries and the disappearance of frontiers have wrought major changes in American society. No one would claim that the educationists solved the old and the new problems satisfactorily, but at least they tried, while we contemplated our footnotes. I think it is good that they made school more enjoy-

able for most children than it was in the nineteenth century; although it isn't necessary that everything be fun, neither is it necessary that everything be hateful drudgery. I think it is good that they related school life to out-of-school life, so that what the children studied had visible meaning and quick as well as long-term applicability.

That the educationists have done some harm is, I think, no less clear. Some of them have been so much concerned with budgets or basketball that they have forgotten about Browning. To some, *curriculum* and *content* are not even approximate synonyms. Some have let the pace of the slow child determine the pace of the whole class. Many have done violence to our language by writing that distorted variety of English we call pedagese. Some have made public pronouncements about education that reveal more inanity than insight. We are right in criticizing them.

We will be even more right if we get to work and help them where their objectives are sound. It is good to see how many college departments of English are already doing so, assuming a large share of a major responsibility instead of abnegating responsibility.

One of the most sensible comments that I have read dealing with our educational dilemma was written by Spencer Brown for *Commentary*. Mr. Brown teaches English in Fieldston High School in New York, a school that "traditionalists" call "progressive" and that "progressives" call "traditional." Mr. Brown says:

It is easy to prepare a child to be a child. It is less easy, but possible, to prepare a child to be a man. But it is extremely difficult to prepare a child to be a man—not only a wage-earner but a participant in the cultural heritage of humanity and in the civic obligations of his society—while still allowing him to enjoy his childhood. The first is done, and pretty well, by the progressives. The second was and is done, with less general success but with conspicuous

success for certain bright or docile children, by the traditionalists. The third remains to be done on any significantly large scale.

What can we college English teachers do to prepare children to be men and women—wage-earners, people of reasonable culture, good citizens? What can we do to prepare them to be men and women without killing childhood, without making their school the hideous sort approved by Mr. Gradgrind in *Hard Times*?

I want to make a few quick and specific suggestions—not an exhaustive list. I strongly believe that we college English teachers are responsible for professional leadership, and that if we don't like the way that others are leading, we'd better do more leading ourselves. It's time for us to put up or shut up.

Suggestion Number 1: Let us take an active part in English teacher groups in our own states and communities. I visit about twenty or thirty such groups each year, in various parts of the country. Typically I find at their meetings a handful of elementary teachers, a hundred or two hundred or three hundred secondary teachers, and about three college teachers. The high-school teachers want us; they want to talk with us and work with us toward solutions of our common problems. They don't want us to lecture to them or to blast them; neither do they want flattery and soft soap. They want, I repeat, to *work* with us. I am always impressed by the splendid spirit that I find in the atypical English teachers group, the one where college and high-school teachers realize that they are laborers in the same vineyard. The high-school teachers there learn much from the college teachers, and I know some college teachers who gladly admit that they have learned something from high-school teachers. It is in the local, state, and regional groups that we have the best opportunities to search for and learn together those things

that will be of greatest benefit to the nation's young people.

Suggestion Number 2: Let us find out a little more about what actually goes on in American classrooms. Some of the most vocal of the critics of modern education seldom or never step inside an elementary or high-school classroom. They content themselves with quoting the wildest pronouncements that they can find in journals of education, and they assume that what they read there describes the typical schoolroom. These critics would not be satisfied with secondary sources if they were studying the Age of Romanticism; they would then read Wordsworth and Keats, not just *about* Wordsworth and Keats. But some of them write about the deficiencies of teaching without observing teaching. They make generalizations about modern American children when the only children they know are their own and those of other professors. Let us not be like that. Many elementary and high-school teachers will welcome us as visitors, sitting quietly in the back of the room—observing children and the problems the teacher must cope with.

Suggestion Number 3: Let us take and maintain an interest in the preparation and certification of elementary teachers and of secondary teachers of English. The NCTE has a committee on preparation and certification, a committee consisting of a handful of earnest and dedicated college teachers of English from various parts of the country. This small group is doing some of the most significant work in our profession, work that is leading gradually to an upgrading of teacher preparation in subject matter. The committee has successfully opposed attempts in some states to reduce rather than to increase teachers' preparation in English. It is affecting requirements for certification. It is not fighting the educationists, but working with them to produce better teachers, and again and again it is demonstrating that good teachers

are those who know their subject matter well. The committee needs the interest and support of all college English teachers. As Professor Warner G. Rice of Michigan said in his report for the MLA Commission on Trends in Education, "The importance of current certification practices is, indeed, so great that everyone concerned with the education of teachers on the secondary or higher level should acquaint himself with what is going on."

The knowledge of English that our entering college freshmen have will be inadequate if their teachers do not know English. And we teach the teachers. If those teachers are not taught well, the blame is ours. If those teachers emphasize the trivial and even teach the untrue, the blame is ours. If, on the other hand, they teach well, we may modestly accept some of the credit and receive with delight the freshmen whom they send us.

Suggestion Number 4: Let us work for a reasonable teacher load on other levels as well as on our own. We say and can prove that in colleges our teaching success depends in part upon having a reasonable number of students in a reasonable number of classes. We say and can prove that in a writing class the number of students should not exceed twenty-five, and that twenty or fewer is even better. But in thousands of high schools English teachers have 35 students in a class, 5 classes a day, 5 days a week, 175 student-hours each day, 875 student-hours each week. Careful grading of one paper of 250 words each week from each student would require over 25 hours of the teacher's time. This is in addition to 25 hours in class, 5 to 10 hours in study halls or student activities, and 5 to 15 hours in lesson preparation and other tasks. It is an impossible situation. In quiet desperation the teacher has the students write very seldom, or marks their papers hurriedly, or both. The wonder is that students learn to write as well as they do.

The high-school teacher of English is accused of special pleading when he says what I have just said. But we college teachers can say it and should say it over and over again at public meetings, in conversations, in letters to the editor, in magazine articles, wherever our voices may be heard. No one will reduce the English teacher's load to a reasonable size unless somebody asks and asks again and keeps on asking that it be reduced.

Suggestion Number 5: Let us encourage needed research to improve the teaching of English. In a National Council pamphlet, "Areas of Research Interest in the Language Arts," two or three hundred significant topics that need study are suggested. Most of them intimately concern the subject matter of English, not just pedagogical techniques. We shouldn't work on such research unless it genuinely interests us, but if we have some young men and women in our departments who are interested or

can be interested, we should make it clear to them that they can advance in rank and salary just as rapidly if they choose such research topics as they can if they choose the more traditional ones. We should promise them that, and we should keep our promises. If they do such research well, their contributions to human knowledge will be no smaller than the ones the rest of us may make.

The last suggestion perhaps is a summary of the other five and of still more that could be offered: Let us realize that to a considerable extent we college teachers of English not only mold the profession but influence the reading, writing, and speaking abilities of the whole nation. Whether Americans' appreciation of literature is high or low depends mainly upon us. As I have said, we teach the teachers. More than that, we *are* teachers. We are justified in criticizing what is wrong with modern education, but we must also take the leadership in changing wrong to right.

Cozzens and the Critics

JOHN LYDENBERG

The Cozzens boom is on, finally. After *Guard of Honor* there were rumblings of one, carried by De Voto's belligerent thumpings on the arm of the Editor's Easy Chair of *Harper's* and Granville Hicks's balanced appreciation in the pages of this magazine. That boom petered out with a scattering of articles. This time it will be different. No doubt there will even be a rush to establish one's credentials as an Early Cozzens Admirer. We can envisage an hierarchy of mythical fan clubs—"Cozzens-before-BLP," "Cozzens-before-Guard of Honor," up to an elite "Cozzens-in-the-thirties." (I claim to belong to a middle-high sub-group: Cozzens-before-Hicks-

without-having-read-De Voto.) Or does the *New Republic's* late, condescending review herald a critical reaction against the enthusiastic reviewers, spurred by the bestseller jump of *By Love Possessed* from fourteenth to second in one week?

There will be much to say about Cozzens. A good deal of it may be wrong or misleading at first; there is likely to be considerable fumbling before the best approaches are found. Although essays by Louis Coxe and Frederick Bracher have already proffered two usable keys, we will need more before the whole house is opened. In these pages I am limiting myself to one relatively minor

question. Why have critics and teachers taken so little notice of Cozzens?¹

The answer to the question is both easy and difficult. The most obvious reason for the neglect of Cozzens is that his novels have been neither fashionable nor startling; they have not fallen into any of the convenient patterns the critics were accustomed to finding. One amusing indication of this is the way in which we tend to start discussions of Cozzens by explaining what he is not. The categories, the critical terms ready at hand, are seldom applicable to Cozzens. That the consequence was a general disregard of Cozzens is not an entirely damning reflection upon the critics. There are two perfectly natural cycles in the history of a writer's reputation: a self-generating one of acclaim which is fed by attention, interest, and more acclaim; and a vicious circle of neglect and ignorance.

That of course really begs the question. Why was the cycle of neglect not broken and transformed into one of appreciation? For one thing, Cozzens did nothing to help the change, and everything to hinder it. Whether his crusty seclusion was simply a pose taken partly as defense against what he may have felt to be the failure to recognize his high merits, or whether it derived from a real shyness, or a semi-aristocratic disdain for the publicity methods of our mass media, or a belief that he could best develop his craft in quiet isolation—whatever the reason or combination of reasons, his seclusion inevitably worked against public notice. As a parallel we may recall how long Faulkner worked

away in Oxford, Mississippi, dropping his novels into a critical vacuum, so that in 1945 almost all his books were out of print. We may also note, quite parenthetically, that since the post-war accolades, none of Faulkner's new novels has approached the quality of half a dozen written during his years of obscurity.

As Cozzens held aloof from his fellow-writers, so he kept himself austere apart from new developments in modern fiction. Formally, the most important development has been the break-down of the well-made novel and the emphasis upon technical experimentation. Cozzens flirted briefly with the experimentalists in the late twenties and early thirties, but after *Castaway* he never forsook the traditional "realistic" form. As if to prove exactly why the advance guard would not let Cozzens in, Stanley Hyman, in an article in 1949, proclaimed that *Castaway* was Cozzens's only truly successful novel. It was worthy of that critic's approval because it was non-realistic, allegorical, and (he said) patterned upon ancient folk rituals. But because none of Cozzens's other novels followed the exciting new directions, the critics showed no interest in them. Cozzens was not merely out of step; he seemed to them out-dated, an unimaginative imitator of a dead literary form, unable to participate in the most vital development of the time—the formal experiments that were opening up new realms of fictional expression.

In his subject-matter, he seemed as old hat as he was in his form. None of his novels fitted into any of the three main categories of contemporary fiction. One category was the social and political novel, flourishing in the thirties, continuing in decline in some of the more recent naturalistic novels. Whether Marxist, existentialist, or naturalistic, all of them implied a severe criticism of bourgeois capitalist society, envisaged a major social conflict or catastrophe, or

¹I pretend to no information about how widely he has been taught. I know of at least four theses on him—two of them Ph.D.—and of a few college teachers who have directed their students to his books. But I am reasonably sure that he is not often taught as a staple item in the American twentieth century novel course.

In preparing a book-length critical study of Cozzens, I would be interested in hearing from other college teachers about their experience with Cozzens.

exhorted men to dedicate themselves to the task of remolding society. Another category included the various types of primitivism, sometimes naturalistic, sometimes expressionistic in form, but always glorifying simplicity—whether by celebrating the virtues of unspoiled *paisanos* or the enjoyment of natural dark laughter, or by indulging in the cult of violence or sleeping bags. And finally there were the delicate, introspective analyses of a tortured sensitive soul, preferably that of an adolescent torn and tormented by family and society. Through all of these ran a kind of irresponsibility, a rejection by the individual of his society—whether as nausea, or revolutionary fanaticism, or schizoid withdrawal, or most recently, as what might be considered a fourth category—a transcendence of the society by a higher religious responsibility.

Of these, the dominant themes in recent fiction, none was to be found in Cozzens. Sometimes he attacked them directly. Had he done so consistently, we might not have neglected him; we could easily have related him negatively to current trends. But for the most part he ignored them, wrote as he pleased, and remained an outsider.

To put the matter more generally, Cozzens has contented himself with being a recorder of normal life in the tradition of nineteenth-century moral realism, while the leading contemporary novelists have adopted the role of Cassandra poet, seer, soothsayer. They have transformed the traditional novel so that it has become itself a symbol of their view of a society sick from unbelief and of human beings shattered and unmanned by depth psychology, modern science, total war, and total government. Rejecting the world about them, they have made a religion of art, and sought through their art to transform reality, for themselves at least.

Ignoring these escapists or amoralists, Cozzens has written steadily about the

ethics of responsibility. He has not had “the imagination of disaster”—to use the phrase James used of himself—not written as though he were living on the crumbling edge of a precipice where irresponsibility would be as meaningful as responsibility. His society is a still-functioning organism to which men are inevitably related, something they can neither avoid nor alter nor revolt successfully against. Cozzens's characters have continually to ask what they should do next, always taking into account the flaws in their society, the foibles of their fellows, and their own weaknesses. They cannot escape, they are not permitted to give up in self-pitying despair, they certainly cannot make for themselves or others a *Walden* III. They simply have to go on.

Another reason for his neglect is his forbiddingly pessimistic view of the world. It may seem paradoxical to adduce such a reason when one of the most common objections to the fashionable novelists is that they have been prophets of despair, wallowing in their “imagination of disaster.” The essential distinction lies just in the fact that Cozzens rejects despair even as he derides hope. His pessimism is all the more unsettling because he indulges in no apocalyptic visions (except in *Castaway*). The very extremism of modern fiction keeps it, in a way, at a distance from us. We may say, There but for the grace of God, but at the same time we feel relatively safe, confident that the extremes do not represent a real danger to us. After all, Benjy is an idiot and Quentin a schizophrenic; K is living a nightmare; the world of 1984 has been totally transformed. The worst horrors of the expressionistic visions are mitigated by our feeling that it is really someone else's world we are experiencing. Cozzens's world we simply cannot deny or push off at arm's length in this way. Its horrors are not Gothic or expressionist or even naturalistic—all, in one way or an-

other, exotic horrors. His horrors are every-day ones: the selfishness, the stupidities, the failures, the inescapable march to a meaningless death of ourselves and our friends.

This suggests another relevant but elusive aspect of our problem: for what public was Cozzens writing? Clearly he was not writing for a mass audience wanting only the stuff on which dreams are made. Clearly also he was not trying to catch the fancy of the critics. Indeed by spurning the current modes, by being deliberately unobscure, by writing novels that the Book-of-the-Month Club could accept, he seemed almost to be deliberately insulting the arbiters of literary fashion. Thus Stanley Hyman was being anything but complimentary when he sought to explain why Cozzens had a wide middle-class popularity. The fact was that he had no such popularity; except for the semi-automatic B.O.M.C. sales, his books sold poorly. This raises a question that deserves investigation: What has happened to the middle-brow reading public, which was after all the original audience for the novel in the previous centuries? Has our mass culture, in parody of the classical Marxist economic theory, squeezed out the relatively enlightened middle class, leaving only the extremes of a sophisticated and alienated élite, and a mass reading public made up of a debased middle class and a superficially elevated mass of new literates? And has this development killed off the realistic novel based on an ethics of responsibility?

Another reason for Cozzens's neglect is of a quite different sort: there is a sense in which it is hard to find much to say about his novels. His books present no difficult problems of interpretation; they need no gloss. There are no Freudian slips showing, or carefully hidden, no layers of masks to be peeled off, no seven types of ambiguity to identify. It is useless to search for secret keys or to treat his novels as charades or jig-

saw puzzles. We cannot by steady and stealthy ingenuity discover that under a deceptively simple surface lie archetypal myths suggested by the imagery or the pattern of the fable. (A colleague scoffed when I said that to him. He insisted that if a novel was entitled *The Last Adam* and the leading characters were Dr. Bull and Mr. Banning, of course the author must be recalling the myth of the Garden, in some way. But having made that assertion, he could figure out no convincing mythical pattern, even with my eager and honest help. Had I told him that another character was named Cardmaker and that there was a May Tuppington who was a *switchboard operator*, I doubt that he would ever have given up.)

De Voto writes to this point in a way that is apt if supercilious:

His novels are . . . written. So they leave criticism practically nothing to do. They are not born of a cause but of a fine novelist's feeling for the lives of people and for their destiny—so criticism cannot reproach him for not having made peace with Russia or praise him for having ended anti-Semitism in Coos County. They contain no fog of confused thinking on which, as on a screen, criticism can project its diagrams of means which the novelist did not know were there. There is in them no mass of unshaped emotion, the novelist's emotion or the characters', from which criticism can dredge up significance that becomes portentous as the critic calls our attention, and the novelist's, to it. Worse still, they are written with such justness that criticism cannot get a toehold to tell him and us how they should have been written. Worst of all, the novelist's ego has been disciplined out of them, so criticism cannot chant its dirge about the dilemmas of the artist in our time.

In the last analysis it often seems that all the reader can say of a Cozzens novel is: Ah, that does seem to be the way it would have been. Cozzens presents us with believable characters whom we can understand without having to view them

against some symbolic or cosmic background. Ernest Cudlipp, the Episcopalian priest in *Men and Brethren*, is himself, and nothing beyond the obvious can even be made of his name. The reader is convinced that he is a likely enough minister; but the reader encounters five or six other ministers, each quite different, and is not led to believe that any one of these, or the grouping of the half dozen, is meant to convey a single, final message about Episcopalianism, Protestantism, Christianity, or religion. As we talk about Cozzens's books, we most frequently find ourselves talking not about what Cozzens was "doing" with his characters but about the characters themselves as though they were acquaintances in life, dimly or well known, difficult to understand, impossible to be certain about. The "deeper" meanings, the "ultimate" significances just do not seem to be there. This is the realistic quality of his stories, with all its strengths and limitations.²

Cozzens's art is almost always one of understatement. We recognize ourselves and others in his books, but so matter-of-factly that the recognition comes without shock. That is not to say that Cozzens's world is drab and colorless; it is, on the contrary, rich, varied and full of the elements of melodrama. But his treatment is such as to play down the melodramatic because by refusing to

think in polar terms Cozzens never gets near the extremes.

In this respect Cozzens stands in contrast to both the highbrow and the lowbrow, and we can see those two not as opposed but as complementary. The point at which they coalesce and Cozzens faces them in hostile opposition is described accurately by John Fischer in the September 1957 *Harper's*: both are romantic, or sentimental. In his precedent-breaking interview with the *Timeman*, Cozzens made explicit what was apparent to anyone who knew his books. He abominates sentimentalism of any stripe. He considers almost all his fellow novelists to be sentimentalists, and like Julius Penrose in *By Love Possessed*, thinks the distinguishing mark of our age to be sentimentalism.

Sentimentalism, however, is merely debased romanticism. The term you use depends on your judgment of the work of art. If you like it, it is romantic; if you don't, it is sentimental. The essential distinction between Cozzens and the sentimental or romantic writer is that the latter deals primarily with the extraordinary, whether as vulgar wish-fulfillment, as a skillful excavation of unrecognized repressed urges, or as a final revelation of the meaning within the meanings, the realities beneath appearances. Passing Cozzens by, our age has rejected the realistic in favor of the romantic.

In literature but not in life. The recent faddish discussions of the "younger" generations have all stressed their conservatism, their caution, their rejection of romantic adventures and their scorn for sentimental do-goodism—in short, their realism and their maturity. To older generations of regretfully matured romantics, the young seem to be vaulting over their youth, as they go steady in high school, seek religion in college, and graduate directly into marriage, a safe job in the city, and a home of their own in Levittown, where they will automatically support a moderate, pious Repub-

² It has been suggested that Cozzens is a sleeper (now up and racing down the sidelines), and that he will be recognized later as the Howells of our half-century. The image is more apropos than the comparison to Howells, which if accurate is ironic. During his time Howells was the Dean of American Letters, the director of realistic warfare, lauded, applauded—and read. Today we deal solemnly with him in our courses in the history of American literature, but except for the captive students, virtually nobody reads him and all attempts to revive him have fizzled. Even students generally find him dull. At best they recognize his quiet wit and like his descriptions of the social scene, but they don't really respond to him.

licanism. Mature and responsible before their time as they are, should they then not appreciate Cozzens, the novelist of maturity and responsibility?

Maybe they will, eventually; but the one writer for whom they now show enthusiasm is the polar opposite of Cozzens. With his inarticulate Holden Caulfield writing from the asylum into which he has worked his way because he would not adapt to the phony world, and with his garrulous Glasses, witty, eccentric, and alienated, J. D. Salinger is a pedigreed romantic in the great American tradition. For all their gravity and urbanity and conservatism, students are still

attracted by irresponsibility. Indeed, the more they act like Cozzens protagonists, the more they wish to read about the rebels and recusants who represent the repressed part of themselves.

Critics and teachers may at last be ready to recognize Cozzens's stature as a first-rate novelist. They may point out incidentally that his distaste for the phony in literature as well as in life is as strong as Holden's. But I doubt that that will suffice to win over the students. They are unlikely to find his wry common-sense and his unillusioned conservatism any more exciting than did today's critics when they were younger.

Voice from Siouxland: Frederick Feikema Manfred

JOHN R. MILTON

Frederick Manfred is a big man who has written eight important novels since 1944. Born on a farm near Rock Rapids, Iowa, of Frisian ancestry, and now living on the outskirts of Minneapolis, he has inherited and retained a deep love for the land and for the people who live on it. He has been compared with Rölvag, Wolfe, Steinbeck, Dos Passos, and Faulkner, and it is not altogether presumptuous to say that he combines the best of these men in many ways with his own unique talents, while also sharing in some of their weaknesses.

Manfred's novels are: *The Golden Bowl* (1944), *Boy Almighty* (1945), *This Is the Year* (1947), *The Choke-cherry Tree* (1948), a trilogy, *World's Wanderer—The Primitive* (1949), *The Brother* (1950), and *The Giant* (1951), *Lord Grizzly* (1954), *Morning Red* (1956), and *Riders of Judgment* (1957). Only *Grizzly* has achieved noticeable publishing success, being re-issued in paper covers in 1955.

It is difficult to determine exactly why Manfred has not received the widespread acceptance which he deserves. Perhaps it is because he wrote his first five novels under the name of "Feike Feikema," and the name did not strike the fancy of the reading public. It seems more than a coincidence that a marked change in sales accompanied the author's change of name. Perhaps it is because, with two exceptions, Manfred's novels have been long and full of teeming life, sometimes to the point of endangering their organization.

Perhaps, however, the attitude of the reviewers in the East has accounted for Manfred's lack of recognition. Manfred has not refrained from criticizing the physically and spiritually unhealthy atmosphere of New York City. It is interesting to note that his literary reputation suffered most severely just after the publication of *The Primitive* and *The Brother*, both of which contained attacks on the artificiality of New York

and its immediate environs. For this opinion Manfred was treated roughly by the Eastern reviewers, and with the publication of *The Giant* he and Doubleday parted company, presumably as a result of the falling-off of sales caused by unfavorable reviews.

Still another reason for the reluctance of the sophisticated critics to accept Manfred may be found in the Postscript to *World's Wanderer*, in which he tells of his search for a term to serve as a name for the general technique of *Boy Almighty* and the trilogy. He hits upon the term "rume" and then makes these distinctions between rume and novel:

Rumes are autobiographies made universal by exalting and transmuting personal agonies; "novels" are biographies made universal by exalting or transmuting other people's agonies.

The rume has a natural inner consistency; the "novel" has an artificially imposed consistency.

The rumesmith is more likely to stick to the truth; the "novelist" to invent it.

Manfred wants to call *Boy Almighty* and *World's Wanderer* "rumes" because they are autobiographical and are therefore written from the "inside" rather than the "outside." In answer to those critics and reviewers who have been displeased by his autobiographical method, Manfred points to Joyce's *Portrait*, Melville's *Moby-Dick*, Maugham's *Of Human Bondage*, and other fiction as examples of rumes which have been accepted.

These are suggestions of possible causes of Manfred's present limited acclaim. He is, of course, still developing as an artist, and some of the earlier work (notably the trilogy) has its faults in structure, characterization, or tone. But there is also obvious greatness in this work. Manfred writes from the heart and casts aside all artificialities in order to get at the core of life. He is, on the surface, a regionalist, writing largely about the area which he calls "Sioux-

land"; but, like Faulkner, he soars far above and beyond mere provincialism. He deals with the essentials of life and writes from wide and deep experience of his own.

Manfred was born (1912) into a farm family, so that his earliest work was in the fields. He was educated in Calvinist parochial schools and received a B.A. in English from Calvin College in Michigan. During the 1930's he wandered about the country working as a harvest-hand, a salesman, a factory worker, a professional basketball player (he is six foot nine), and a newspaperman. After a siege of tuberculosis and a brief job with a magazine, he devoted himself entirely to writing. His first novel, rewritten six times, received the blessing of Sinclair Lewis and led to a \$1,000 grant-in-aid from the American Academy of Arts and Letters in 1945. Two fellowships and two novels later he began to receive national recognition.

Manfred's first novel is a little gem. In several respects it parallels Steinbeck's *The Grapes of Wrath*. The scene is set in South Dakota during the depression "dust bowl" years. Maury, the chief character, is a combination of Preacher Casy and Tom Joad. He has lost his faith but likes to help people; he is basically a good young man, a bit crude, who travels through the West and finally finds a kind of faith. Kirsten Thor, who likes babies of all kinds, whether they be human or animal, is not the obvious symbol of fertility that Rosasharn is in *The Grapes of Wrath*, but she does seem to represent young motherhood. Pa Thor is much like Grandpa Joad except that he is milder of temperament, not as much a rascal, and therefore more realistic. And Ma Thor, like Ma Joad, possesses the strength which holds the family together, but she is less symbolic and less obviously an invincible goddess. Whereas Steinbeck overlaid his dust bowl story with a symbolic suggestion of the westward movement theme, Man-

fred has confined his story to a small and compact scene containing only the essence of the dust bowl experience. *The Golden Bowl* is in many ways quieter and more realistic than the Steinbeck novel.

The Thors on their farm are frequently cold and hungry but they are never lonely and they never lack direction or purpose. They accept the wandering Maury into the family and try to infuse into him the same purpose, built on deep roots of tradition. Maury is not convinced until he discovers that cold and hunger are not the real devils of the hobo, that the worst thing of all is loneliness. The migrants have each other's company, but it is not the deep-rooted companionship of a family with solid tradition behind it. The Thors are in the same kind of economic predicament as the migrants, but they are "saved" by their relationship to the land. This is the lesson learned by Maury as he views the ancient Bad Lands of South Dakota, the land of dinosaur bones and of our primitive heritage. Man's origins are "holy" and man must endure, must struggle hopefully, must continue the tradition.

This theme continues, with a change in emphasis, in Manfred's later work. In *This Is the Year*, a big and magnificent novel of the land, Pier Frixen, a big and magnificent young man, struggles with the land and hopes for the year of the bumper crop. Pier makes mistakes with the land, just as he makes mistakes with his wife—he rapes them both. He cannot understand that both the woman and the land must be treated with kindness and respect. Ultimately, this is Pier's tragedy.

Through a mass of detail we get a clear and realistic picture of the daily routine of the farmer, of the monotony and the excitement, and of the failure and the renewed hope. Through language which is poetry we rise with Pier to tragic heights as he fights to maintain his heritage. Pier's wife, Nertha, is in a sense symbolic of the relationship be-

tween the worker of the land and the earth itself. Pier, thinking that the earth and the woman are self-sufficiently eternal, treats them wrongly and they die. Pier, however, endures; and this is part of Manfred's theme, just as it is part of Faulkner's. But within the long-range endurance lie individual defeats, tragedies, because men have weaknesses which they do not recognize. And always there is the possibility of ultimate tragedy if man does not learn while he endures.

Generally, however, the theme of endurance is not consistent with what we call "classical" tragedy. It is, rather, a part of the human comedy. Manfred has recognized this. A comic strain runs through his entire work and is brought sharply to focus in *The Chokecherry Tree*. But even here it is sometimes difficult to separate the comic from the tragic. Elof Lofblom, the "hero" of the novel, has many weaknesses. He is the symbol of all little men, occasionally entertaining big ideas and aspirations, but usually unable to fulfill them. He is like the chokecherry tree; he is a "little" man, not a poet, not a tragic hero, but he has within him (as all men have) a little of the poet and a little of the hero. He will endure, as the chokecherry tree has endured beneath the giant cottonwoods, but he will accomplish little beyond mere endurance. And yet he must go on reaching, searching, for that is the hope of man.

Elof is capable of being a "hero" on a small scale. He accidentally makes a fine catch and hits a home-run which win a baseball game. After the game a beautiful girl tries to get him to make love to her and he fails miserably. But later he marries Gert, and he realizes that the villagers respect him for daring to return to his home after failing in school, for continuing to work while handicapped by a serious infection, for leasing a gas station and settling down to a respectable life with Gert. These are

perhaps small and unimportant things, but they indicate the level on which most men are forced to be "heroic." Elof is foolish, and he is an animal, but he is more, because he has a peculiar kind of *will* to endure. He seems to feel the destiny of the human race; and his own destiny, then, is to aid in the continuance of the race, to keep it all going. He endures.

Through three novels, then, Manfred develops a pattern for the behavior of man. He must establish roots and must help to perpetuate the tradition. He must struggle and endure, and he must avoid mistreating the two important elements of his heritage—his land and his women. Man exists on the land and *through* the child-bearing ability of the women. These are basic and perhaps obvious facts, but they are still worth pointing up. Finally, man must find his own place in the scheme of life, although it may not be a heroic position. Even the Elofs have a part in the destiny of man.

This pattern is, in a sense, repeated in *World's Wanderer*, although the trilogy adds other elements. One of these elements, the matter of health, is first dealt with in the autobiographical *Boy Almighty*. Manfred suffered from tuberculosis and spent two years in a Minnesota sanatorium; *Boy* is at least partly the story of that experience. Through a combination of objective realism and subjective stream-of-consciousness, Manfred takes us step by step through the long and tedious procedure necessary to arrest Eric Frey's tuberculosis, and also through Eric's reconstruction of his spiritual life and the eventual victory of the spirit. At first the extreme realism and the mass of detail concerning the activities within the sanatorium may disturb the reader and cause him to wonder about the propriety of the material. But this part of the technique may be important, if only because a man is a complex and mysterious creature which needs explaining. Furthermore, the organization of

Boy is governed by the pattern of the cure itself; that is, the contents dictate the form, and the reader is led to the all-important identification with the chief character.

Over the somewhat sordid realism, however, floats a spiritual cloud of poetry which is a mark of Manfred's style. The physical cure is not enough; it must be accompanied by a cure of the spirit. It is this two-fold concern with health, introduced here, which is repeated and enlarged upon in the adventures of Thurs Wraldson in *World's Wanderer*.

The trilogy (composed of *The Primitive*, *The Brother*, and *The Giant*) is a monumental work, bringing together the themes which appeared in the four earlier novels and weaving them into a mighty saga of America. The very bigness of the work is responsible for a number of technical weaknesses. The author has more than enough room to work in, and so he succumbs occasionally to the literary sins (perhaps forgivable) of padding and moralizing. Because he is using autobiographical materials, he is too close to them to be objectively selective. It is, of course, difficult to tell exactly at which point the details should be pared down in a long novel. The same problem may be seen in Dreiser's *An American Tragedy*, in Dos Passos's *USA*, and in Wallace Stegner's *The Big Rock Candy Mountain*, all highly successful novels but all vulnerable to the editorial scissors. *World's Wanderer* would probably not suffer if it were cut by one-fourth.

Manfred's interest in details has a parallel in his interest in words. He experiments widely, turning nouns into verbs, modernizing Middle English forms, and inventing sound-words. Thurs Wraldson, the chief character of the trilogy, is almost seven feet tall and occasionally he "giraffes" out of a room. He also frequently "panthers" across a lawn or down a street. This is not the first time

that Manfred changed or invented words to suit his own special use. In *The Chokecherry Tree*, for example, are found the following: *brommed*, *clumsed*, *brulling*, *gleeing*, *guggling*, *hupple*, *keened*, *sluggled*, *gulked*, *pittered*, *stilted*, *pinked*, and *tribbling*. In context, ten of these words are effective, three are not, but all present a problem. The technique, or habit, of inventing new words or giving new uses to old words is not in itself bad. But there is always the danger of making words which will not have the same effect on the reader as they had on the writer. This is somewhat true of all words, of course, but the standard ones have a better chance of being understood in the same way by both reader and writer. There is, however, a special problem with "giraffes" and "panthers." Thurs may very well move in a way that suggests the movement of a giraffe or panther; but he is not in the same classification as the giraffe or panther, and, in fact, the two animals themselves are not in the same classification (if it is to be anything less broad than "animal"). And so it is a strain for the reader to associate Thurs with a giraffe on one page and with a panther on the next.

Some of the technical difficulties are ironed out as the trilogy proceeds. Thurs, a Siouxland farm boy, begins an eastward trek in *The Primitive*. He attends Christian College in Michigan, and he finds that the "Christians" at this school are narrow, bigoted, and hypocritical. He rebels at their emptiness, finds it impossible to remain a conventional Christian, and moves farther east. Frequently, in his adventures, he is seen to be naive and awkward, and his size leads to equally awkward relationships with girls; but at the same time he has certain insights and a maturity which suggests superiority over other men. These characteristics are not inconsistent. A young man who has lived close to nature may very well be able to see through the artificiality of a metropoli-

tan center. Moreover, an author who has particular social criticisms to make must make them through a character. While this might be done through a minor character, and therefore include Thurs (in this case) in the criticism, it is customarily accomplished through the chief character. He may have his own faults and still be able to expose the society in which he lives, the faults of the people around him. Particularly is this true if the hero is morally strong without being prudish. Such a character is not always likeable because his function is that of an accuser; but this does not make him technically unsound or unreal (which some critics have called Thurs).

In the second volume, *The Brother*, Thurs is in the New York City area encountering Marxism, the labor troubles of the Thirties, the Eastern intelligentsia, the critics, the artists, and the esthetes. He finds them all empty. It is probably this novel more than any other that has turned the Eastern reviewers against Manfred. Whereas Faulkner is a regionalist who ignores the East and is therefore not bothered by it, Manfred is a regionalist who attacks the artificiality and sterility of the East and is in turn attacked by it. And whereas Dos Passos centered his criticism on the machine and the industrial aspects of the East, Manfred attacks particular types of men. Behind both machines and men, however, lies the core of the problem—a particular kind of civilization or society which has lost sight of the land, of the man, and of the soul. New York is not the only society of this kind, although it is certainly unique; but Manfred is using New York to represent the direction in which men everywhere are slowly turning away from nature and toward artificiality. This is not strictly a regional matter.

However, a New York psychiatrist advises Thurs: "Better yet, go West. Get the hell out of New York and go back to the Midlands. Where you were

born and where you belong. Where everybody normal and virile belongs." Thurs does not find happiness or faith in New York because the people he meets are too far from nature, too far from the natural functions of man, too far from the basic goals and problems of life. They are too stylized in Manfred's presentation of them, and are sometimes in danger of becoming abstract types rather than people. But even as types they are essentially believable. It is difficult to be a social critic and yet avoid typed characters completely.

Manfred is more sure of himself when he returns to the Midlands in the third volume, *The Giant*. Thurs, who has tried and rejected Christianity and Marxism, now turns to science, to the goddess Scire. All through the trilogy Thurs has been a symbol of the creative artist (he is a composer), spiritually ill and searching for a faith. By the end of the third volume there seems to be no answer. Science, in fact, is the cause of Thurs' death. However, there is a suggestion at the end that the answer lies back at the beginning of the cycle. Undercurrents suggest that there is a higher power whose essence is a combination of Christ, Marx, and Scire. Or, to put it in another way, perhaps the "meaning" of life lies in a fusion of three aspects of religion—mysticism, socialism, and naturalism. This kind of conceptual or ideological fusion may in turn be suggested by the parallel example of fusion involved in the discovery and use of atomic power. Both are results of hitherto untried combinations; both mark a possible end, and both are potentially new beginnings. Although Thurs is tragically dead, the Postlude to his story intones: "Beginnings: origins: always beginnings."

And so Manfred's first five novels (two of which he would prefer to call "rumes") do not provide any pat answers, but they do subject the reader to a soul-searching the like of which has been provided by very little American

fiction. This explains partly, too, why Manfred's novels have shocked some of his readers. Nothing can be glossed over when the soul is unbared. The writing is honest and direct and powerful; and the subject is man, his land, his origins, his heritage, his health, and his soul. What man intends to do with these things is certainly a universal problem as well as a regional one.

Manfred's next novel, *Lord Grizzly*, is somewhat outside of the general scheme of the earlier books, because it is in appearance an historical novel, a story of the early West. And yet it may serve to summarize the progression of man through Manfred's entire work to date. Based on the amazing exploits of Hugh Glass, *Grizzly* falls roughly into a group of recent novels (including Hemingway's *The Old Man and the Sea* and Faulkner's *A Fable*) which emphasize the endurance of man. As a "Western" it ranks with Clark's *The Ox-Bow Incident* and Guthrie's *The Big Sky*. Technically, it is almost perfect. For example, Manfred has employed a shifting point of view in many of his novels, but here he uses the complicated "third-person-within-the-mind" point of view as only a master craftsman can. And in spite of the western setting (South Dakota in the 1830's) he has again raised his central character to the status of universal man.

The story of Hugh Glass is the story of mankind. In his struggle to survive, after he has been mauled by a grizzly and left for dead in the heart of Indian country, he is the very symbol of endurance. But he is more. Through a remarkably effective technical device in Part Two of the novel, we see Hugh evolving just as Man must have evolved. The opening sentences of the eight sections form a pattern of progression: (1) "A cold nose woke him." (2) "A cold nose woke him." (3) "A cold touch woke him." (4) "A cold nose woke him." (5) "A cool evening breeze woke

him." (6) "Hugh never did remember" (7) "Hugh climbed steadily" (8) "Wild geese were flying south" Here is the progression of Man, presented symbolically, from the animal level to a recognition of nature to the human level (the possibility of remembrance seems to identify the mind) to the theme of endurance and finally to a suggestion of the spiritual conclusion.

The same progression is indicated in the plot. At first Hugh has only the animal instinct to survive. Then, as his mind clears, he feels that he was deserted by his friends, and a strong human desire for revenge motivates the remainder of his struggle to survive. And finally, he achieves a moral and spiritual victory by forgiving the two "deserters" whom he had wished to kill. He does not understand the forgiveness; he is confused by his own act. But he has nevertheless taken a big step forward.

Likewise, Frederick Manfred is taking big steps forward. His chief trouble has been that he could not control the passion of the trilogy as he was able to control the shorter and more objective novels, *The Golden Bowl* and *Lord Grizzly*. This weakness is still present to a limited extent in Manfred's most recent novel of contemporary scene, *Morning Red*. Here again are passages which could be tightened in order to be made more relevant to plot progression. However, most of the writing in this novel, and the entire structure, is a distinct improvement over the trilogy.

The structure is at once simple and complex. It is made up basically of a double plot, but the two plots are geared to each other in such a way that the ultimate meaning of the novel is to be seen in the counterpoint floating above their relationships. Manfred is dealing with the dual nature of man, and has divided the burden of the theme between two stories: Jack Nagel, who commits a sex crime on a stormy night, represents the evil side of man; Kurt Faber, a self-

styled crusader against corrupt politics, who discovers hope during a snow storm, represents the good side of man. Each moves through a life of his own, but their stories are brought together through a number of devices, the most important of which is Monk Edwards, a character who frequently speaks for the author.

The parallel between the two storms, and the further parallel between each storm and a character, also provide thematic unity. The evil which is in Jack is, in a sense, accidental or un-willed evil. Jack has had a troubled childhood and he has suffered a war-time head injury, so that he is not entirely responsible for his behavior. Likewise, the tornado's destructiveness is will-less. Furthermore, when the storm has passed, the air is refreshing and clean in spite of the chaos and damage left behind. And during a few hours of clarity and insight shortly before he dies a violent death (fulfilling his premonition of doom), Jack sees a way of life, a purpose, which might have saved him in spite of the physical and mental handicaps had it not already been too late.

Kurt is associated with a snow storm at the end of the novel, a snow storm which can be dangerous even while it is clean and is placing a cover on the dirty ground. Kurt too has a measure of evil beneath his goodness. He has sold his soul temporarily to the corrupt politicians, and has only at the end realized that his goodness had been part of his naivete and that it must be based on something more realistic and more lasting. His wild ride through the storm is symbolic at every point and serves to tie together all of the pieces of theme which had been gathered through the two plots.

On the surface it seems that Manfred is restating an old idea: Man is troubled by sin, but he is essentially good and will eventually conquer the evil that also dwells within him. *Morning Red* holds

out a large measure of hope at the end. But the novel is not merely an allegory, and the hope is not arrived at easily. It is seen realistically, in a full context of life that is abnormal as well as normal, dirty as well as clean, complex as well as simple. Thirteen of the characters carry the point of view; the shifting of the view is accomplished smoothly in most instances, but, as a result of being close to thirteen different people, the reader feels that he has actually been on the inside of a huge segment of life. This can be emotionally tiring.

It is true that *Morning Red* (as well as Manfred's other novels) should not be read purely for entertainment. It demands from the reader an acceptance of much that is abnormal or bizarre; it demands also the ability to read counterpoint. These demands are not unfair, and the results are worth the effort it takes to meet them. However, the reader who is going through Mr. Manfred's novels in chronological order according to publication dates will also have to adjust himself to the shifting back and forth between the so-called "old" West and the contemporary West. Manfred's latest novel appears to be a cowboy story, al-

though it bears the author's stamp of originality of treatment and becomes much more than a cowboy novel. *Riders of Judgment* is based upon the Johnson County War of Wyoming in the late nineteenth century, presenting this range dispute from the point of view of Nate Champion, Cain Hammett in the novel, who tries to resist the pressures of the cattle barons. Manfred tightly controls the violence of his historical situation so that it does not take the place of effective characterization and scene. The narrative moves slowly and realistically while the West comes to life through authentic cowboy dialogue and through a prose style which is extremely visual and evocative.

Manfred is, of course, not concerned with the usual pattern of the western novel. Whether his scene is historical or contemporary he is still engaged in the revealing of the character and the destiny of man in western America and, by extension, in the western world. Manfred is a regionalist in the broadest sense of the term. He is well on the way to becoming a major American author. His voice speaks from Siouxland, but it speaks to all people.

Current Long-Playing Records of Literature in English

STEPHEN E. WHICHER

Recorded literature has increased so fast in the last few years that few college teachers can keep up with it. We are aware that an important new tool is available to us, but we are not sure either how to use it or what it amounts to. If we are to take good advantage of it, our first need is complete and up-to-date lists. One good new list is Henry C. Hastings, *Spoken Poetry on Records and Tapes*, ACRL Monographs #18 (Chicago, 1957). For recorded poetry

as of early 1957 this is nearly definitive. Since records enter and leave the market so fast, however, the need is less for monographs than for current bibliographies of the sort we are accustomed to have for books and articles. With the list that follows, *College English* hopes to begin an annual bibliography of recorded literature of interest to the college English teacher.

Though the present list includes all the relevant poetry recordings in Hastings, any

serious college buyer of such records will also want his monograph. He itemizes the poems on each record; cross-indexes them by poets; and includes a list of addresses of record manufacturers and other useful information. Unlike Hastings, the list below includes prose and drama. On the other hand, it omits 78-rpm records, now mostly obsolete, and tapes, in order to concentrate on the dominant type of recording in the field, the long-playing disc. It also omits foreign language recordings, translations, lectures and speeches, and recordings in which music is more than a background for the words, such as ballads when sung, Shakespearean songs, *The Beggar's Opera*, and so on.

Certain items in the omitted categories, however, are too important to pass over without mention, such as the *English and Scottish Popular Ballads*, produced by Riverside Records. These recordings are important, not only for themselves, but because they are the best example yet of a type of recording that has great possibilities in the college field, the subsidized recording edited specifically for scholars. Among 78-rpm records, mention must be made of the *London Library of Recorded English*, now on LP's, and of the *Anthology of British Poetry* produced under the auspices of the British Council by Columbia (England), the best of all the recorded anthologies. Unavailable now in this country, this is due to be issued on LP's by Angel Records, when it will certainly deserve a place in the most selective college collection. Another splendid group of 78-rpm records is the *Recorded Anthology of Scottish Verse* issued by Scottish Records (230 Union St., Aberdeen, Scotland); Harold Wightman's readings of Burns, particularly, are outstanding. Acknowledgment should be made also of the devoted pioneering work of the Harvard Vocarium and the NCTE in recording modern poets. Though obsolescent and largely discontinued now, their lists still contain valuable items otherwise unobtainable. H.M.V. (England) lists 78-rpm albums of C. Day Lewis and Stephen Spender that well represent those poets. For tapes, see the Harrison Catalog of Recorded Tapes (Record and Radio-Phonograph Research, Inc., 274 Madison Ave., New York 16, N. Y.). Commercially

pre-recorded tapes of literature are not generally of high artistic quality at the moment. Like Audio Books, however, tapes specialize in quantity. Phonotapes offers much Browning, Carroll, Coleridge, Gray, Kipling, Longfellow, Masters, Pope, Tennyson, Wordsworth, Whitman, and Wilde not available, elsewhere; Magic-Tone has Wilde's *Salomé* and Shakespeare's *Venus and Adonis*; and A-V has abridged versions of *Tom Sawyer* and *Huckleberry Finn* and a number of Early English readings. Non-commercial tape distributors worth investigating (all listed in Hastings but not in Harrison) are the National Tape Library, the Speech Association of America Tape Exchange, and particularly the National Tape Repository. If the demand warrants, a supplementary list of available tapes may be carried in *College English* at a later time.

What is needed even more than current listings, however, is some kind of evaluation to help the average English Department buyer find his way around in the large and miscellaneous list now on the market, particularly since the pre-audition of records is often difficult if not impossible. For this reason I have marked certain items in this list with either a star (*) or a dagger (†). The judgments they indicate are of course personal. *Starred* items are recommended for high priority on a limited budget purchase list. The recommendation is not of the literature recorded but of the performance. If this is the kind of recorded literature you want, then you will want this recording of it. The recommendations are made without prejudice to items not starred, a number of which I have had no opportunity to hear. At the same time, since many items listed here are likely in one way or another not to meet the standards of the college purchaser, non-starred items should be bought with caution. Of American producers, Caedmon maintains a consistently high quality. Westminster, Angel, and London are outlets for British-made recordings, many of which are first-class. A good rule of thumb is not to order records from other manufacturers sound unheard, unless you can afford a disappointment. If it is impossible to hear records in advance, Hastings lists (p. 49) a number of publications, to which can be added the

British *Gramophone*, whose critical reviews of recordings can be consulted. The records listed in the NCTE's *Tools for Teaching English* catalog are generally safe purchases, with the exception of a poor O'Neill and the obsolete *Masterpieces of Literature*. A dagger before an item indicates that the recording is technically below the best modern standards, usually because it is a re-issue of an old recording. A number of these items, like the Caedmon *Under Milk Wood* or some of the Library of Congress recordings, are nevertheless valuable additions to a college collection because of their unique material.

A survey, such as this list makes possible, of the current situation in the field of recorded literature in English reveals both strengths and weaknesses. The amount of material available today is much greater than ever before, and its quality is often excellent; on the other hand, the choice of literature to record is not made with the needs of the college teacher much in mind, and the performance is often artistically undistinguished. One major category in which the supply if anything exceeds the demand is that of modern poets reading their own works. Though any such recording, of course, has an authority that makes it worth hearing, the unhappy fact is that most good poets are not good readers. Distinguished exceptions, each in his own way, are Dylan Thomas, Eliot, Frost, Cummings, C. Day Lewis, Millay, and (to some tastes) Sandburg. Other poets are acceptable readers in limited doses; a partial list would include Aiken, Auden, Benét, Bogan, Ciardi, Empson, Fletcher, Lindsay, MacLeish, Marianne Moore, Ransom, Roethke, the Sitwells, Stevens, Van Doren, Wilbur, Winters, and William Carlos Williams. Even of the good readers only Thomas and Eliot have received anything like comprehensive recording. The recordings of Frost, for example, largely duplicate each other in a stupid fashion which makes it wasteful for the average college collection to get more than one of them. Many of his best poems remain unrecorded. Of most other modern poets I suppose it can be said that we have all the recordings we can use, and of some, more than that. The college collector would do well to begin with two excellent anthologies, Columbia's *Pleasure Dome* and

Caedmon's *Treasury of Modern Poets* and then order further as these samples suggest.

The other major category of recorded poetry is that of classics read by professional readers. Actors certainly do not suffer from the poet's inability to read aloud; their trouble is that they often do not understand what they are reading. This does not matter so much with humorous verse, character pieces, or narrative, where actors do well. Their Waterloo is the lyric, and unfortunately a large proportion of these recordings are of lyrics. The practice, now less frequent than it used to be but still far from unknown, of having some Big Name virtually sight-read a simple text like Gray's *Elegy* (handily abridged) is not calculated to provide recordings a teacher can use or the public respect. Furthermore, the proper reading of lyric poetry for recording is a special and difficult art, simple, intimate, unobtrusive, sympathetic, devoted to the one purpose of bringing out the sense, the music, and the value of the poet's words. This cannot easily be achieved by one for whom the poet's words have in fact no peculiar value. Whatever the reason, most actors do not give a reading but a performance, often expert and superficially striking, but still an intrusion of the actor's art and personality into the poem. What can be done by a reader who understands both the poem and the technical problem is shown in some of the beautiful work of the best English readers like Stephen Murray and C. Day Lewis. Most trained readers of poetry recorded in this country so far are by comparison unsatisfactory, and therefore the discriminating collector will buy slowly and *not* by the reputation of the reader on stage or screen. About the only producer in this country who has done much that is acceptable in this line is Caedmon. The best LP anthology of classics is their *Hearing Poetry*, and some of their other recorded "Classics of the English Language" contain good readings. Of English LP's, those made by Argo and distributed here by Westminster in their Spoken Arts series are also relatively good—notably Richard Burton's *Ancient Mariner*.

To glance down the list here printed, one might imagine that no classic poet worth reading had ever written before

1800 or after 1870, and then only in England. Further inspection modifies this impression, but our list still contains little or no Milton, Dryden, Pope, Gray, or other verse from 1660 to 1800; a thin representation of Renaissance verse before 1660 except for Shakespeare and Donne; little later nineteenth century and after, such as Arnold, Hardy, Yeats, etc.; and virtually no classic American poets except Poe and Whitman, the latter at least in no satisfactory recording. The anthologies, of course, do something to supply these gaps, notably *Hearing Poetry*, but the clash here between what the college can use and what the producer can sell remains serious. Recorded tapes may in time provide a partial answer.

Unlike recorded poetry, recorded prose tends to increase in effectiveness with its length and is therefore less useful in the classroom. Also, since a student's understanding of prose is likely to be somewhat less inadequate than his understanding of poetry, the need for him to listen to prose is less. If we drop talk of need, however, and consider only pleasure—surely an important and legitimate consideration for the college buyer—then recorded prose ranks high. Authors generally read prose better than poetry, though not always—Faulkner's rapid muttering makes his recording little more than a curiosity. Katherine Anne Porter, Eudora Welty, Frank O'Connor, Gertrude Stein, to mention only a few, make good hearing. Every collection should contain Joyce's reading of the "Anna Livia Plurabelle" section of *Finnegans Wake*, available separately at a fantastic price from Linguaphone, or together with a deal of miscellaneous mishmash on a Folkways LP. As for actors' readings of prose, here they come into their own. Basil Rathbone and Edmond O'Brien are irritating readers of verse, but Rathbone's reading of Poe's "The Black Cat" is a delight, and O'Brien's *The Red Badge of Courage* is impressive. Other successes are Emyl Williams's reading of Dickens and the superb rendition of two selections from *Ulysses* by Siobhan McKenna and E. G. Marshall (play it privately first). An excellent anthology is the *Cambridge Treasury of English Prose*. Indeed, where the producer is reliable it is hard to go wrong

with prose recordings. Of course, the gap between what could be done and what is available is again a great one. One can hardly ask for recordings of *Tom Jones* or *Moby-Dick* (though such recordings have been made), but when we think only of unrecorded short stories, names crowd into the mind: Stevenson, Wells, Joyce, Conrad, Lawrence, James, Hawthorne, Hemingway—the possibilities are unlimited.

As for recorded drama, that divides into Shakespeare and the rest. Of the latter, the good recordings made in this country are mostly of Broadway successes: *The Cocktail Party*, *The Lady's Not for Burning*, *Death of a Salesman*, *Saint Joan*, etc. These are supplemented by some first-rate performances of classics recorded in England, and by Caedmon's valuable Early English Drama series. The amount of important drama not recorded, or not recorded well, which is the same thing, is naturally very large, in view of the expense of such work. Even with Shakespeare, only a handful of the available recordings are really worthy of the plays, and some twenty-four plays are not recorded in any form, among them *Antony and Cleopatra*, *A Winter's Tale*, both parts of *King Henry IV*, and even the popular *The Taming of the Shrew*. When the day comes, devoutly to be wished, that some angel finances the building of a college library of recorded literature, the first project should be worthy recordings of classics of the English and American stage.

Meanwhile, we must truly be grateful for the technological and artistic skill that has produced the large number of fine recordings of literature in English which are already at our disposal. There is reason to think that we have yet as a profession only begun to discover the possibilities for us in this new material. Until we rise to the challenge of what we have it is somewhat pointless to dwell on what we lack.

NOTE: When no reader is given, he is in most cases the same as the author. "Titles" are often descriptive labels supplied by the compiler.

POETRY

1. Anthologies.

Anglo-Saxon Poetry. Read by Gretchen Paulus and F. P. Magoun, Jr., in early West Saxon pronunciation. Harvard Vocarium L 7000. Discontinued.

Anthology of English and American Poetry. Six Volumes. Lexington 7510/15/-20/25/30/35. "Designed to integrate with the school curriculum."

†*Anthology of English Lyrics and Scenes from Shakespeare.* Read by Cornelia Otis Skinner and Otis Skinner. Camden 190. Discontinued.

Anthology of Negro Poets. Read by the Poets. Folkways FP 91/1.

Anthology of Negro Poets in the U.S.A. Read by Arna Bontemps. Folkways FP 91/2.

Audio Books of Famous Poems. Read by Marvin Miller. Audio Book GL 601.¹

**Caedmon Treasury of Modern Poets.* Read by the authors. Caedmon TC 2006.

**Elizabethan Poetry.* Read by Anthony Quayle. Westminster SA 729.

Elizabethan Verse and Its Music. Read by W. H. Auden; sung and played by N.Y. Pro Musica Antiqua. Columbia ML 5051.

English Lyric Poems and Ballads. Read by Kathleen Danson Read. Folkways FP 98/2.

Golden Treasury of Catholic Verse. Read by Leo Brady and Josephine Callan. Westminster SA 712.

Golden Treasury of Irish Verse. Read by Padraic Colum. Westminster SA 706.

Great Poems of the English Language. Read by David Allen. Poetry 400.

**Hearing Poetry.* Read by Hurd Hatfield, Frank Silvera, Jo Van Fleet. Caedmon TC 1021/1022. (Chaucer to Browning.)

Irish Poetry. Read by Siobhan McKenna. Westminster SA 707.

The Magic Word. Decca 7028. A shorter version of Decca 9040. See Parnassus.

*†*Master Recordings in English Literature.* Alpha Records (Allyn and Bacon, Inc.) Albums 1 and 2. LP reissue of the London Library of Recorded English.

My Beloved. Read by Edmond O'Brien. Mercury MG 25013.

No Single Thing Abides. Read by David Allen. Poetry 202.

Parnassus: A Treasury of the Spoken Word. Read by Gielgud, Moss, March, Moorehead, Scourby, et al. Decca 9040-

"All Audio Book albums are 7" 16-rpm recordings. The company supplies a special adapter (\$2) for 33 1/3-rpm players.

45. (I. Famous Poems that Tell Great Stories; II. William Shakespeare: Immortal Scenes and Sonnets; III. The Fun Makers: An Evening with the Humorists; IV. The Heart Speaks: Lyrics of Love; V. The Heroic Soul: Poems of Patriotism; VI. Words to Live By: Prayers and Inspirations).

**Pleasure Dome. An Anthology of modern poetry.* Read by the authors. Columbia ML 4259.

Poems. Read by Eva LeGallienne. Theatre Masterworks, Vol. IV.

Poems and Songs of the Sea. Read by Bill Forrest. Audio Masterpieces 1220.

Poetry and Prose about Abraham Lincoln. Read by Carl Sandburg, Walter Huston, et al. Decca 8515.

Poetry of the Negro. Read by Sidney Poitier and Doris Belack. Glory GLP-1.

Poetry Readings. By Peggy Ashcroft. London LL-1503.

Poet's Gold. Read by David Ross. Victor ERA 269 (45 rpm).

Poet's Gold. Read by Helen Hayes, Raymond Massey, Thomas Mitchell. Victor LM-1812/13. Also Victor ERB-27/28/-29/31 (45 rpm).

Poet's Gold. Verses of Today. Read by Geraldine Brooks and Norman Rose. Victor LM-1883. Discontinued.

A Round of Poems. Read with comments by Lloyd Frankenburg. Columbia ML 5148.

Selected Readings. By John Carradine. Heritage PD-100.

Seventeenth Century Poetry. Read by Sir Cedric Hardwicke and Robert Newton. Caedmon TC 1049.

Singers in the Dusk. Read by Charles Lampkin, with piano accompaniment. NCTE. (U.S. Negro poets.)

*†*Twentieth Century Poetry in English.* Library of Congress PL/1/2/4/5/-7/8/9/10/11/12. 40 contemporary poets.

2. Individual Poets.

Aiken, Conrad. *Selections.* Caedmon TC 1039.

Arnold, Matthew. *Sobrab and Rustum.* Read by Alfred Drake. Caedmon TC 1023. (With Rubaiyat.)

Auden, W. H. *Poems.* Caedmon TC 1019.

Ballads, Early English. Read by Kathleen Danson Read. Folkways FP 98/1.

- **Ballads, Scots Border*. Read by George S. Emerson. Thos. Tenney TG-1001.
- Belloc, Hillaire. *Poems*. Read by Robert Speaight. Westminster SA 738.
- Benét, Stephen Vincent. *John Brown's Body*. With Tyrone Power, Judith Anderson, Raymond Massey. Columbia OL 4690/91.
- Betjeman, John. *A Few Late Chrysanthemums*. Westminster SA 710.
- Beowulf*. Read by John C. Pope in Saxon Dialect. Lexington 5505. (With Chaucer.)
- Blanding, Don. *Vagabond's House*. Tempo 2200.
- Brown, Sterling. *Poems*. Folkway FP 90. (With Hughes.)
- Browning, Elizabeth Barrett. *Sonnets from the Portuguese*. Read by Katherine Cornell. Caedmon TC 1071. (With *Barretts of Wimpole Street*.)
- Browning, Robert. *Poems*. Read by James Mason. Caedmon TC 1048.
- Burns, Robert. *Burns Night*. Read by Ian Gilmour and Meta Forrest. Angel 35256.
- Byron, George Gordon, Lord. *Poetry*. Read by Tyrone Power. Caedmon TC 1042.
- Chaucer, Geoffrey. *Excerpts*. Read by Helge Kökeritz in Middle English. Lexington 5505. (With *Beowulf*.)
- Chaucer, Geoffrey. *Canterbury Tales* (selections). Read by Robert Ross in Middle English. Caedmon TC 1008.
- *Chaucer, Geoffrey. *Canterbury Tales* (selections). Modern English Version (Coghill). The Spoken Word, Album No. 1.
- Chaucer, Geoffrey. *The Nun's Priest's Tale*. Read in Middle English by Kemp Malone. The Johns Hopkins Press.
- Ciardi, John. *As If*. Folkways FP 97/8.
- *Coleridge, Samuel Taylor. *The Rime of the Ancient Mariner*, et al. Read by Richard Burton et al. Westminster XWN 18020.
- *Cummings, E. E. *Poems, Prose, Plays*. Caedmon TC 1017.
- De la Mare, Walter. *Poems*. Caedmon TC 1046.
- Dickinson, Emily. *Poems*. Read by Austin Warren. Idiom E1-LQC-12958. (With Herbert.)
- Donne, John. *Poems*. Read by Christopher Hassell. Westminster SA 18140. (With Wordsworth.)
- Donne, John. *Poems*. Read by Austin Warren. Idiom E1-LKC-3266/7, 3270/1.
- *Eliot, T. S. *Poems and Choruses*. Caedmon TC 1045.
- †Eliot, T. S. *Poems*. Harvard Vocarium 6002/3. Discontinued.
- *†Eliot, T. S. *The Waste Land, Ash Wednesday*. Library of Congress PL 3.
- *Eliot, T. S. *Four Quartets*. Angel 45012.
- Eliot, T. S. *The Waste Land*. Read by Robert Speaight. Westminster SA 734.
- Eliot, T. S. *Four Quartets*. Read by Robert Speaight. Westminster SA 735.
- Eliot, T. S. *Old Possum's Book of Practical Cats*. Read by Robert Donat. Angel 30002.
- Eliot. See also under Plays.
- Fitzgerald, Edward. *The Rubaiyat of Omar Khayyam* (selections). Read by Alfred Drake. Caedmon TC 1023.
- Fitzgerald, Edward. *The Rubaiyat of Omar Khayyam* (selections). Read by Canada Lee. Lionel 1. "Canada Lee Memorial."
- Fitzgerald, Edward. *The Rubaiyat* (complete). In *Audio Book of Famous Poems*.
- Frost, Robert. *Poems*. Decca 9033.
- *Frost, Robert. *Poems*. Caedmon TC 1060.
- †Frost, Robert. *Poems*. Library of Congress PL 6.
- Frost, Robert. *Poems*. NCTE RL20-1, RL20-2. Discontinued.
- Graves, Robert. *Readings*. Caedmon TC 1066.
- Herbert, George. *Poems*. Read by Austin Warren. Idiom E1-LKC-3277. (With Dickinson.)
- Hopkins, Gerard Manley. *Poems*. Read by Margaret Rawlings. Westminster SA 737. (With Keats.)
- Hughes, Langston. *Simple Speaks His Mind*. Folkways FP 90. (With Brown.)
- Hughes, Langston. *The Dream Keeper and Other Poems*. Folkways FP 104.
- Keats, John. *Poems*. Read by Margaret Rawlings. Westminster SA 737. (With Hopkins.)
- Keats, John and Shelley, Percy Bysshe. *Poems*. Read by Theodore Marcuse. Lexington 7505.
- Lieberman, Elias. *To My Brothers Everywhere*, et al. Spoken Word.
- †Lindsay, Vachel. *Poems*. Caedmon TC 1041.
- Lindsay, Vachel. *The Congo*, etc. Read by

John A. Mist. Michigan State Normal College. (With Poe.)

Longfellow. *The Song of Hiawatha* (selections). Read by Harry Fleetwood. Folkways FP 98/3.

MacLeish, Archibald. *Poems*. Caedmon TC 1009.

MacNeice, Louis. *Poems*. Harvard Vocarium P-2030/1-LP. Discontinued.

*Millay, Edna St. Vincent. *Poems*. Victor LCT 1147.

Millay, Edna St. Vincent. *Poems*. Read by Judith Anderson. Caedmon TC 1024.

Milton, John. *Poems*. Read by Austin Warren. Idiom E1-KP-3322. (With Poe.)

Moore, Marianne. *Poems and Fables*. Caedmon TC 1025.

Moore, Merrill. *Sonnets*. Harvard Vocarium P-MM-11-32.

Nash, Ogden. *Poems*. Caedmon TC 1015.

Parker, Dorothy. See under Prose.

Poe, Edgar Allan. *Poems*. Read by Austin Warren. Idiom E1-LKB-1660. (With Whitman.)

Poe, Edgar Allan. *Poems*. Read by John A. Mist. Michigan State Normal College. (With Lindsay.)

Poe. See also under Prose.

Pope, Alexander. *Epistle to Dr. Arbuthnot* (abridged). Read by Austin Warren. Idiom E1-KP-3321. (With Milton.)

Quick, Dorothy. *Poems*. Pyramid.

Rodgers, W. R. *Poems*. Westminster XWN 18151.

Sandburg, Carl. *Poems*. Decca DL 7541 (10"). Decca DL 9039 (12").

Sandburg, Carl. *The People, Yes* (selections). Decca DL 5135.

Sarett, Lew. *Poems*. Clark Weaver.

Shakespeare, William. *Complete Sonnets*. Read by Ronald Colman. Audio Book GL 607.

*Shakespeare, William. *Twenty-three Sonnets*. Read by Anthony Quayle. See *Elizabethan Poetry*.

Shakespeare, William. *Twenty Sonnets*. Read by Edith Evans. Angel 35220. (With *As You Like It*.)

Shakespeare, William. *Sixteen Sonnets*. Read by David Allen, with harp accompaniment. Poetry PR 201.

Shakespeare, William. *Eleven Sonnets*. Read by John A. Mist. Michigan State Normal College.

Shelley, Percy Bysshe. *Poems*. Read by Vincent Price. Caedmon TC 1059.

Shelley, Percy Bysshe. *Poems*. Read by Margareta Scott. Argo (England) RG 23.

Shelley. See Keats.

Sitwell, Edith. *Façade*. Read by the author, to the music of William Walton. Columbia ML-2047. With Peter Pears, London LL-1133.

Sitwell, Edith. *Readings*. Caedmon TC 1016.

Sitwell, Edith. See also under Prose.

Sitwell, Osbert. *Poems*. Caedmon TC 1013.

Stevens, Wallace. *Poems*. Caedmon TC 1068.

Thomas, Dylan. *Fifteen Poems*. Read by Richard Burton. Westminster SA 736.

Thomas, Dylan. *Homage to Readers*: Louis MacNeice, Hugh Griffith, Richard Burton, Emlyn Williams. Westminster SA 740.

*Thomas, Dylan. *Poems, Vol. I*. Caedmon TC 1002.

*Thomas, Dylan. *Poems, Vol. II*. Caedmon TC 1018.

*Thomas, Dylan. *Poems, Vol. III*. Caedmon TC 1043.

Thomas. See also under Plays.

Whitman, Walt. *Leaves of Grass* (selections). Read by David Allen. Poetry PR 300.

Whitman, Walt. *Leaves of Grass* (selections). Read by Arnold Moss. Library of Congress PL 16.

Whitman, Walt. *Leaves of Grass* (selections). Read by University Players. Folkways FP 98/5.

Whitman, Walt. *Song of Myself* (selections). Read by Austin Warren. Idiom E1-LKB-1661. (With Poe.)

Williams, William Carlos. *Poems*. Caedmon TC 1047.

Yeats. See under Plays.

PROSE

1. Anthologies.

American Storytellers. Cook 5001/8/9.*Audio Book of Great Essays*. Read by Marvin Miller. Audio Book GL 608.**Cambridge Treasury of English Prose*. Caedmon TC 1054/55/56/57/58.*Irish Tales*. Read by Siobhan McKenna. Westminster SA 720.

Library of Great Modern Authors. Columbia DSL-190 (12 12"). Steinbeck, Maugham, Ferber, Saroyan, Capote, Isherwood, Huxley, Porter, Collier, *the three Sitwells*. (Italicized items not available separately.)

Sleep No More. Ghost stories. Read by Nelson Olmsted. Vanguard 9008.

Stories of the Southwest. Read by J. Frank Dobie. Westminster SA 722.

Treasury of Ribaldry. Read by Martyn Green. Riverside 7001.

2. Individual Writers.

Beerbohm, Sir Max. *Readings*. Angel 35206. *Bible, Selections.* Read by Charles Laughton. Decca DL 8031.

Bible, Selections. Read by Ronald Colman. Victor LM 124.

Bible, Selected Psalms. Read by Alexander Scourby. Lectern 101/102.

Bible, Selected Psalms, etc. Read by Judith Anderson. Caedmon TC 1053.

Bible, Ecclesiastes. Read by James Mason. Caedmon TC 1070.

Bible, Judith, Ruth. Read by Judith Anderson and Claire Bloom. Caedmon TC 1052.

Bible, Gospel of St. John. Bible 2-4-C. *Talking Bible.* GMS-Paramount 3006.

Talking Bible: New Testament complete in both King James and authorized Catholic versions; Old Testament, nine books in King James version. Audio Books R901-907.

Caldwell, Erskine. *Four Stories.* Westminster SA 721.

*Crane, Stephen. *The Red Badge of Courage.* Read by Edmond O'Brien. Caedmon TC 1040.

Crane, Stephen. *The Red Badge of Courage.* Read by Robert Ryan. Audio Books GL 609.

Dickens, Charles. *A Christmas Carol.* Presented by Frank Pettingell. Westminster SA 728.

†Dickens, Charles. *A Christmas Carol.* With Ernest Chappell et al. Camden CAL 137.

Dickens, Charles. *A Christmas Carol.* With Lionel Barrymore et al. MGM E3222.

Dickens, Charles. *A Christmas Carol and Mr. Pickwick's Christmas.* Read by Charles Laughton and Ronald Colman. Decca DL 8010.

*Dickens, Charles. *Selections.* Read by Emlyn Williams. Decca (England) LXT 5295/6. Released in U. S. by London Records.

Donne, John. *Sermons.* Read by Herbert Marshall. Caedmon TC 1051.

Emerson, Ralph Waldo. *Basic Writings.* Read by Lew Ayres. Audio Books GL 606.

Faulkner, William. *Selections.* Caedmon TC 1035.

Ferber, Edna. *Selections.* Columbia ML 4762.

Franklin, Benjamin. *Autobiography* (complete) et al. Read by Michael Rye. Audio Books GL 603.

Harte, Bret. *Stories.* Read by David Kurian. Folkways FP 98/4.

Irving, Washington. *Rip Van Winkle* and *Sleepy Hollow.* Read by Bing Crosby and Walter Huston. Decca 6001.

*Joyce, James. *Ulysses* (selections). Read by Siobhan McKenna and E. G. Marshall. Caedmon TC 1063.

†Joyce, James. *Finnegans Wake* (selections). Folkways FP 93/94. "Meeting of the James Joyce Society." Includes *Joyce's recording of *Anna Livia Plurabelle*.

Maugham, W. Somerset. *Stories.* Columbia ML 4752.

Mencken, H. L. *Interview.* Library of Congress PL 18/19.

Miller, Henry. *Black Spring.* Contemporary Classics, CC-3A, 3B, 1949. Discontinued.

Miller, Henry. *Life and Times.* Riverside 7002/3.

O'Connor, Frank. *Two Short Stories.* Caedmon TC 1036.

Parker, Dorothy. *Poems and Short Story.* Westminster SA 726.

Perelman, S. J. *Stories.* Westminster SA 705.

Poe, Edgar Allan. *Tales of Terror.* Read by Nelson Olmsted. Vanguard 9007.

Poe, Edgar Allan. *The Pit and the Pendulum.* Read by Gilbert Highet. NCTE RL 20-3.

Poe, Edgar Allan. *Poems and Stories.* Read by Basil Rathbone. Caedmon TC 1028.

Poe, Edgar Allan. *Great Tales and Poems.* Read by Marvin Miller. Audio Books GL 600.

Porter, Katherine Anne. *The Downward Path to Wisdom.* Caedmon TC 1006.

*Porter, Katherine Anne. *Pale Horse, Pale Rider*. Caedmon TC 1007.

Porter, Katherine Anne. *Noon Wine*. Caedmon TC 2010.

Priestley, J. B. *Essays*. Westminster SA 716.

Saroyan, William. *Selections*. Columbia ML 4758.

†Shaw, G. B., Conan Doyle, Rudyard Kipling: *Actual Voices*. Audio Rarities 2460.

†Stein, Gertrude. *Selections*. Caedmon TC 1050.

Steinbeck, John. *Selections*. Columbia ML 4765.

Stevenson, Robert Louis. *Dr. Jekyll and Mr. Hyde*. Read by Gene Lockhart. Audio Books GL 605.

Twain, Mark. *Selections*. Read by Brandon de Wilde and Walter Brennan. Caedmon TC 1027.

Twain, Mark. *Seventeen Stories*. Read by Marvin Miller. Audio Books GL 602.

Welty, Eudora. *Stories*. Caedmon TC 1010.

Wilde, Oscar. *Prose, Talk*. Presented by Frank Pettingell. Westminster SA 724.

Wilde, Oscar. *The Picture of Dorian Gray*. With Ian Hunter, et al. London LL 472.

Wilde, Oscar. *Fairy Tales*. Read by Basil Rathbone. Caedmon TC 1044.

Wilde. See also under Plays.

PLAYS

1. Miscellaneous.

ANTA Album of Stars, 2 Volumes. With Cornell, Aherne, Bankhead, Hayes, March, Gielgud, et al. Decca 9002/03.

†*Golden Age of the Theatre*. Actual Voices of Actors of the Past. Audio Rarities 2465.

Early English Drama, Vol. 1: *The Wellsprings of Drama*. With William Hess, John Bogue, et al. Caedmon TC 1030.

**Eighteenth Century Comedy Scenes*. With Dame Edith Evans, John Gielgud, Anthony Quayle. Angel 35213.

2. Individual playwrights.

Barrie, J. M. *Peter Pan*. With Jean Arthur and Boris Karloff. Columbia OL 4312.

Beckett, Samuel. *Waiting for Godot*. With Bert Lahr. Columbia. 02L-238.

Besier, Rudolf. *The Barretts of Wimpole Street* (scenes). With Katharine Cornell

and Anthony Quayle. Caedmon TC 1071. (With *Sonnets from the Portuguese*.)

Congreve, William. *The Way of the World*. "Classic Theatre Guild." Magic-Tone CTG 4006.

*Coward, Noel. *Duologues and Scenes*. Read by the author and Margaret Leighton. Caedmon TC 1069.

Dryden, John. *All for Love*. "Classic Theatre Guild." Magic-Tone CTG 4007.

*Eliot, T. S. *Murder in the Cathedral*. With Robert Donat. Angel 3505B.

*Eliot, T. S. *The Cocktail Party*. With Alec Guinness. Decca DX 100, 1950.

**Everyman (Early English Drama*, Vol. 2). With Burgess Meredith. Caedmon TC 1031.

*Fry, Christopher. *The Lady's Not for Burning*. With John Gielgud and Pamela Brown. Decca DX 110.

Goldsmith, Oliver. *She Stoops to Conquer*. "Classic Theatre Guild." Magic-Tone 4010.

Green, Paul. *Selections*. Read by the author. Westminster SA 719.

Hart, Moss. *Readings*. Westminster SA 719.

Jeffers, Robinson. Adaptation of Euripides' *Medea*. With Judith Anderson. Decca 9000, 1949.

*Marlowe, Christopher. *Doctor Faustus*. With Frank Silvera. Caedmon TC 1033.

Marlowe, Christopher. *Doctor Faustus*. "Classic Theatre Guild." Magic-Tone CTG 4005.

Miller, Arthur. *Readings*. Westminster SA 704.

*Miller, Arthur. *Death of a Salesman*. With Thomas Mitchell. Decca DX102, 1950.

O'Casey, Sean. *Selections*. Caedmon TC 1012.

*O'Casey, Sean. *Juno and the Paycock*. With Seamus Kavanagh and Siobhan McKenna. Angel 3540B.

O'Neill, Eugene. *Scenes*. With a Broadway Cast. Audio RLPA 3085. (Also NCTE).

Shakespeare, William. *An Evening with William Shakespeare*, as given Dec. 5, 1952. With Margaret Webster, Eva Le-Gallienne, Claude Rains, et al. Theatre Masterworks, Volume II.

**Shakespeare's Pronunciation*. Read by Helge Kökeritz. Yale University Press (Columbia) TV 19232/3.

Shakespeare, William. *Readings* (Hamlet and Richard II). By Maurice Evans. Columbia RL-3107.

†Shakespeare, William. *Selections*. Read by John Barrymore. Audio 2280/81.

Shakespeare, William. *Selections*. Read by Paul Rogers. Westminster SA 723.

Shakespeare, William. *Selections*. Read by John Gielgud and Pamela Brown. Decca 9504.

Shakespeare, William. *As You Like It* (selections). With Edith Evans and Michael Redgrave. Angel D-35220. (With *Sonnets*.)

*Shakespeare, William. *Hamlet*. With John Gielgud, Dorothy McGuire, Pamela Brown. Victor LM 6007.

†Shakespeare, William. *Hamlet*. Read by John Barrymore. Audio 2201.

Shakespeare, William. *Hamlet*. With Lawrence Olivier. Victor LM 1924. (With *Henry V*.) Separately, Victor LCT-5 (45 rpm).

Shakespeare, William. *Henry V*. With Lawrence Olivier. Victor LM 1924. (With *Hamlet*.)

Shakespeare, William. *Julius Caesar*. With Ralph Truman and Arthur Hewlett. London LLP-415.

Shakespeare, William. *Julius Caesar*. From the film sound track with James Mason, Marlon Brando, et al. MGM Records E3033.

Shakespeare, William. *Julius Caesar*. With Orson Welles. Columbia EL-52.

Shakespeare, William. *King Lear*. With William Devlin. Brattle Theatre Classics, TR-477/78, 1949. Discontinued.

†Shakespeare, William. *Macbeth*. Read by John Barrymore. Audio 2202.

*Shakespeare, William. *Macbeth*. With Alec Guinness and Pamela Brown. Victor LM 6010.

Shakespeare, William. *Merry Wives of Windsor*. Stratford-on-Avon Company. Allegro ald 8002.

Shakespeare, William. *A Midsummer Night's Dream*. With Moira Shearer and Robert Helpmann. Victor LM 6115. "Highlights," Victor LM-1863.

*Shakespeare, William. *Othello*. With Paul Robeson, Jose Ferrer, Uta Hagen. Columbia SL-153.

Shakespeare, William. *Richard II*. Stratford-on-Avon Co. Allegro ald 8001.

*Shakespeare, William. *Richard III*. With Laurence Olivier. Victor LM 6126. "Highlights," Victor LM 1940.

†Shakespeare, William. *Richard III*. Read by John Barrymore. Audio 2203.

Shakespeare, William. *Romeo and Juliet*. From the film, with Flora Robson, John Gielgud, et al. Epic LC 3126.

Shakespeare, William. *Romeo and Juliet*. With Eva LeGallienne, Dennis King, Richard Waring. Atlantic 1204/05, 1950.

Shakespeare, William. *Romeo and Juliet*. With Claire Bloom and Alan Badel. Victor LM 6110. "Highlights," Victor LM 2064.

Shakespeare, William. *The Tempest*. With Raymond Massey. Polymusic PR 5001/2.

Shakespeare, William. *The Tempest*. Stratford-on-Avon Company. Allegro ald 8003.

†Shakespeare, William. *Twelfth Night*. Read by John Barrymore. Audio 2204.

Shakespeare. Included in poetry anthologies entitled *Anthology of English Lyrics*, *Master Recordings in English Literature*, *Parnassus*, and *Selected Readings*. See also under Individual Poets.

*Shaw, Bernard. *Saint Joan*. With Siobhan McKenna. Victor LOC 6133.

*Shaw, Bernard. *Don Juan in Hell*. With Charles Laughton, Charles Boyer, Cedric Hardwicke, Agnes Moorehead. Columbia SL-166.

*Sheridan, Richard. *The School for Scandal*. With Cecil Parker, Claire Bloom, Edith Evans. Angel 35292-4.

*Synge, J. M. *The Playboy of the Western World*. With Cyril Cusack and Siobhan McKenna. Angel 3547-B.

*†Thomas, Dylan. *Under Milk Wood*. Read by Dylan Thomas and cast. Caedmon TC 2005. Première performance (N. Y.), 1953.

*Thomas, Dylan. *Under Milk Wood*. With Richard Burton et al. Westminster XWN 2202. B.B.C. production, 1954.

Uncle Tom's Cabin. (Showboat version.) Audio Drama 3080.

Van Druten, John. *Readings*. Westminster SA 718.

Wilde, Oscar. *The Importance of Being Earnest*. With Maurice Evans, Laueen

MacGrath. *Theatre Masterworks*, Vol. III.

*Wilde, Oscar. *The Importance of Being Earnest*. With John Gielgud, Edith Evans, Pamela Brown. Angel 3504B.

Wilde, Oscar. *Lady Windermere's Fan*. "Classic Theatre Guild." Magic-Tone CTG 4008.

Williams, Tennessee. *Poems, Plays, Stories*. Caedmon TC 1005.

Yeats, William Butler. *Countess Cathleen*. With Siobhan McKenna and John Neville. Tradition TLP 501.

Yeats, William Butler. *The Only Jealousy of Emer*. Performance at Hunter College. Esoteric ES-506, 1951.

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Round Table

GROUP DYNAMICS IN FRESHMAN ENGLISH

EDWIN B. BENJAMIN

A compulsory course such as Freshman English always faces the problem of morale: while few students are actually hostile, many are likely to be bored, indifferent, or even to feel left out, and too often the teacher finds himself conducting a discussion in which only a few of the brighter or quicker members of the class are participating. I have found that one way of breaking up the general lethargy and encouraging fuller participation, particularly on the part of the slower students, is through a modification of Group Dynamics.

I have been somewhat cautious in using the method, never oftener than once every two weeks and always as a variation of usual classroom procedures rather than as a means of organizing a semester's work. Also, I have used it only in teaching the reading part of the course, never the composition, though it probably is equally adaptable to either. The method described in Professor Charlton Laird's interesting article in the Dec. 1956 *College English* could be called a kind of Group Dynamics for composition.

The procedure is extremely simple. Our sections of Freshman English run to about twenty students, and the first step is to divide the class arbitrarily into four groups of five students each. Three groups is all right too, but five seems to be too many for one class hour. It is desirable to keep the same groupings throughout the year.

The next step is to put on the board four topics (sometimes with subdivisions) based on the day's reading. Each group is then assigned a topic, and the students are given about ten minutes to discuss the topic among themselves and to make notes on it. They are perfectly free to look at the textbook or to consult the teacher on any points that are not clear. At the end of that time, a spokesman selected by the students themselves from each group (or spokesmen, if the topic has been subdivided) will give an oral report to the class, to be followed by

questioning and clarification by the teacher or the rest of the class.

Topics should be drawn up with some care and should cover principal points in any assignment. The instructor may have a tendency to be oversubtle at first; on the whole it is probably better to stress the obvious, even at the risk of repetition. Often students have more difficulty in handling ideas or generalizations about literary techniques than teachers realize.

One can set up an exercise of this sort on almost any subject. Here are samples for *Gulliver's Travels* and *Walden*. *Gulliver* (Part II, Chapters 1-6): (I) Swift's use of sensory detail to convey Gulliver's predicament in Brodingnag (two reports). (II) Gulliver as courtier; his efforts to win a reputation for himself at the court (one report). (III) Specific examples of irony from the text and an explanation of what irony is (two reports). (IV) Gulliver's conversation with the king in Chapter 6: what criticisms does Gulliver make of England and how do his criticisms apply to the world today (two reports).

Topics I and III followed up material that had been presented in discussions on Part I of the book. Irony of course is always difficult for freshmen to handle, and I can't pretend that the reports shed any new light on the subject. Still, I think it is important that freshmen wrestle with some of the complexities of language even though they can't fully explain them. Topic II was straightforward and perfectly manageable; IV, on the other hand, was much too large an order. However formless and floundering as the discussion of this topic proved to be, the results seemed to me much more satisfactory than if the students had simply listened to my explanation. And certainly it was far livelier.

For *Walden* a project used was even simpler. I took four key paragraphs (e.g., "Time is but the stream I go a-fishing in")

from "What I Lived For"), and asked for four things (four speakers) from each group: (I) A clear summary of the ideas in the paragraph. (II) Another passage in *Walden* where similar ideas are expressed. (III) Application to the present day or connection with other reading in the course (selections from both the Bible and Plato had been read). (IV) Selection of two best metaphors from the passage and explanation of why they were chosen. Thoreau always stirs up plenty of class discussion; this exercise had the advantage of forcing the students to focus on the text rather than on biographical details ("he didn't want to work").

The great advantage of Group Dynamics is that it gives all the students something to do and gives them time to think before they speak. General class discussion tends to reward a certain quickness or agility of mind; it sometimes seems that I have seen students put up their hands to recite before I have finished asking the question. In Group Dynamics the profile of the class changes as the teacher sees it; often the slower students, when given a chance to think before speaking, turn out to have a great deal of poise and good sense. Oddly enough, the students rarely seem content with following a leader, there is no difficulty in having a different spokesman each time the exercise is tried. It is for this reason I recommend keeping the same groups throughout the school year; the students appear to want to pass the initiative around among themselves. Some of the students obviously enjoy getting up in front of the class, and the bolder spirits will even use the occasion as an opportunity for imitating the teacher's mannerisms.

From the teacher's point of view there are certain advantages in having the material presented from the floor, as it were. The class has begun to think about the reading, has been warmed up, and it is easier for the teacher to make his points in such an atmosphere than when the students' attention is still half outside the classroom. He also becomes aware of student misconceptions, perhaps to a greater degree than in a discussion, where the ques-

tions tend to limit more severely the response. Such a method is also somewhat easier for the teacher, demands much less energy on his part, and it is to be recommended in moments of stress or strain, if he is suffering from a cold or (*et pudet et dicam*) a hangover.

One can use a variation of the above for the last assignment of a particular book when one wants to have some general review of the work as a whole. Here, simply put twenty topics on the board, assign one per student, and, after a few minutes for the class to collect their thoughts, have a series of short reports. One drawback to this is that it is virtually impossible to get completely around a class; sixteen or seventeen is probably the maximum for fifty-five minutes and twelve to fourteen would be better. A session on *The Great Gatsby* which turned out to be moderately successful included such items as the eyes of T. J. Eckleburg, Gatsby's clothes, Tom's interest in the Nordic race, Myrtle Wilson's taste in decorating, the green lights, names of the guests at Gatsby's parties, *The Great Gatsby* and the American success story, and "Her voice is full of money." Some of these details had been gone over in class previously, others had not, but in most instances they led to larger considerations in connection with the novel.

Varieties of Group Dynamics are of course no panacea. I cannot see that the students with it do appreciably better on examinations than those without it. With it the material covered is somewhat less, and I should be chary of using it too often. Nor should it be necessary in advanced courses where the students are presumably more knowledgeable and more interested. The main advantage is that it sparks up the class a bit, which is something Freshman English can always use. I see no reason why it couldn't be adapted to women's colleges or co-educational institutions, though conditions at a small men's college where the students know one another and the faculty almost too well, are probably highly favorable for its peculiar brand of give and take. Note: I have not received a grant for the project.

THE RETURN OF "THE WINDHOVER"

PETER LISCA

I not only wish to dispense with the formal *apologia* customary when proposing "another" unhusking of such an old chestnut as "The Windhover," I wish to affirm that no unhusking has yet appeared which does not shred that poem's structure and language. A concordance of Windhover criticism would fill a very sizeable volume, but that volume would be an analogue to the fable of the blind men and the elephant—except that where the blind men were limited in their opportunities for error by trunk, legs, flanks, and ears, the critic of Hopkins's poem may be misled by *Falcon, in biding, Buckle, AND, fire, thee, then, lovelier, more dangerous* (than what?), *chevalier, Shine, embers, and my dear*, to mention only the obvious. And, pursuing the analogy, depending upon which of these appendages the critic has perceived (and with which sense), the poem has been guessed to be about such contradictory and mutually exclusive themes as the beauty of Christ and its effect on the poet, the beauty of a bird as it hovers in the sky (octet) and then plunges toward the earth (two tercets), the contrast between physical and spiritual beauty and/or danger (usually at the expense of grammar), the poet-priest's or priest-poet's successful or unsuccessful struggle to suppress undermining sensuous appetites, the resolution of conflicting sensual and spiritual inclinations, and in fact a combination of two or more of these themes. To admit that "The Windhover" is complex does not necessarily mean that "several" interpretations are possible, especially when these interpretations contradict each other. This kind of literary log-rolling is made possible only by ignoring some key logical weakness in each of the readings, and results in reducing the poem to nothing by virtue of trying to make it everything.¹

First, let me say that, whatever our other conflicts may be, I agree with any and all critics who insist that although "The Windhover" was dedicated "To Christ Our Lord" (six years after its composition), the poem is not explicitly *about* Christ—just as a candle dedicated or offered to the Vir-

gin is not *about* the Virgin. And it will not do to assume that because the poem is dedicated to Christ it is *addressed* or *spoken* to Him. I would go further and say that the poem's framework and language is not even explicitly Christian, a point we will take up at the end of this essay.

On the literal level, the octave of the poem offers few difficulties. Most are agreed on the obvious fact that in this section the poem presents a kestrel's flight in terms of horsemanship and ice-skating.² And most (Gardner, Hill, Phare, and Richards, for example) are explicitly agreed that in the last two lines, as Woodring puts it, "the marvel of the windhover abruptly stirred a heart that had previously lain hidden from emotional [and physical] risk." There has been some quibbling about the meaning of "dapple-dawn-drawn," but I cannot see that there is any necessity for choosing between the falcon being attracted by the dappled dawn and sketched by the dappled dawn. There should be no objection to even the falcon being dappled—"Glory be to God for dappled things." The double hyphen immediately conveys all three of these meanings, which are self-consistent and constitute one effect. One

¹ I will assume that the interpretations of Ayers, Capellanus, Downey, Empson, Gardner, Grady, Gwynn, Hartman, Hill, Kelly, King, Lees, McLuhan, Mizener, Mullan, Peters, Phare, Pick, Read, Richards, Schoder, Winters, and Woodring are familiar to the reader, or at least easily available to him, and will proceed with reading "The Windhover" unencumbered by an attempt to serve as moderator for these critics.

² In a recent article ("Hopkins' *The Windhover*: A Further Simplification," *MLN*, Dec., 1956), Robert W. Ayers prefers to read *skate* as a "species of fish of the family of rays (*raja batis*)."³ This has the advantage of bringing the two images (*falcon* and *skate*) closer together through common participation in "gliding" and predatory activity, though at the expense of insurmountable difficulties with *bow-bend* and *heel* on the literal level. (The *skate* has a barb in its tail which is lethal to small fishes.)

subtlety that has not been pointed out in the octave is the pun on *king-/dom*. This word is hyphenated at the end of the line in order to bring out two puns. The falcon is not only *morning's minion*, but also its *king*; he is not only *kingdom of daylight's dauphin*, but also dauphin of the *dom[e] of daylight* (the sky).

The real difficulties of "The Windhover" begin with the two tercets, the first of which has been atomized into a kind of radioactive dust destructive of all life in the poem. In order to understand these tercets, and thus the poem, the reader must realize that these last six lines are a direct address, as indicated by *thee*, *O my chevalier*, and *ah my dear*, making the sonnet Petrarchan in its rhetorical structure. As I read these lines, *Brute beauty, valour, act, air, pride, and plume* are all characteristics of the falcon and its activity, and the first clause in these last six lines has all of these for its subjects and *Buckle* for its verb. So far, most critics are in agreement. But I do not see how this verb can mean either "fasten" or "prepare" or both "fasten" and "collapse," as has been asserted. For if the meaning be taken as "fasten," no satisfactory explanation of the poem's last three lines is possible, since they contain images of great beauty, *more dangerous* beauty, in whose humbleness there is no *valour, air, pride, or plume*. And if the verb be read as "prepare," who or what is to prepare? *Valour? Pride?* And how does mere preparation (for what?) involve these abstracts in the concrete action of the remainder of the poem? Those ingenious efforts to escape this dilemma by making *Buckle* apply to a maneuver in the bird's flight fare no better. The dominant tone of the tercets is dictated by "No wonder of it." And it is no wonder at all that a falcon's dive is *more dangerous* than its soaring. Besides, one is still left with the incongruity of saying that the falcon's controlled fall is *more dangerous* than its flight by analogy with the plow's being made to shine by going *down* the furrow. Any interpretation which will solve all the syntactical and logical requirements of the image, and still retain the organic function of that image, must accept *Buckle* to mean only "collapse" (imperative) and *here* to mean the poet's heart, which in the tercets is addressed as

thee, chevalier, and dear. In prose-statement, the poet is asking (wishing, commanding) that those qualities of the falcon which have stirred him so deeply, *here* (in his *heart*) crumple or collapse.

The second clause, beginning *AND*, means that if the poet can or does subdue these passions for *Brute beauty, valour, air, pride, and plume*, the figurative *fire* which breaks from the heart (*thee*) then (after submission) will be even *lovelier* and *more dangerous* than that *fire* which the *heart in biding* has been admiring in the *Brute beauty, etc.* of the falcon and its activity. Since the poet's *heart in biding* had *stirred for* the falcon in its *riding* of the wind, its horsemanship (*rung, rein, rolling level underneath him steady*), the poet addresses his heart ironically as *my chevalier*, also referring obliquely to the bird, which thus stand rebutted, as it were.

Realizing the paradox of what he has just said to his heart, that an even *lovelier, more dangerous* beauty than that of the falcon is possible by suppressing (*Buckle*) those qualities which make the bird lovely and dangerous—*Brute beauty, valour, air, pride, plume*—the poet says, *No wonder of it*, and proceeds to prove, by analogy, how this is possible. He gives two examples of how things lacking *Brute beauty, valour, etc.* are still *a billion times told lovelier, more dangerous* than the falcon and its activity. First, the *sheer plod* of the plough, a homely task, polishes it (not the soil, as any farm boy knows) to a bright *shine*, gives it a *fire*. Second (*and*), *blue-break embers*, which, like the plow, lack *pride, plume*, etc. when they *fall and gall* themselves (*Buckle, collapse*), reveal a beautiful *gold-vermilion*, this brightness or *shine* implicitly containing both the figurative and literal *fire*.

That these two fires, that of the plow's *shine* and of the embers' *glow*, are *lovelier* than the *fire* of the falcon follows from the fact that they are more humanized, less *Brute* than that of the bird of prey. That these two fires are *more dangerous* than that of the falcon follows from the fact that they are achieved only at the expense of continual self-surrender: the plow's *fire* (*shine*) is an indication of its wear; the embers' *fire* (*gold-vermilion*) is an indication of self-consummation. The falcon's

fire, on the other hand, holds no danger for the falcon (*morning's minion, dauphin*), who soars and glides with as little risk as man walks, but only for its prey—some helpless sparrow. Hence, it is *No wonder* that the collapsing of *Brute beauty, pride, plume*, etc. in the heart should bring about a *fire* (spiritual) which is *a billion times told lovelier, more dangerous* than that of the brute falcon or of the poet—this has been observed in two specific examples.

After reading the above prosaic interpretation of "The Windhover," the reader may at first feel that he has been robbed of a certain "fire" he is accustomed to see flashing in the darkness of critical conjecture. Here are no brilliant leaps of imagination, no synapses of intuition. But in the presence of so much recent criticism of "The Windhover" it is difficult to say

anything startling about the poem, particularly since much of the criticism seems to have set out to do precisely that. Careful exegesis on the purely literal level must be the starting point of all criticism. And if this exegesis makes impossible certain scintillating, complicated, and "profound" readings of a poem, those readings had better go by: they are castles in air, not concrete art. I cannot see, however, that the above reading of "The Windhover" substantially reduces pertinent meanings. The pattern of conflict between the world and the spirit, the soul and the body, the brute and the human, action and introspection, is still there. And if one wishes to see the poem as deeply religious, particularly if he brings biographical knowledge to bear, he is still at liberty to do so—but with no violence to things as they are.

EVERYMAN'S HANDBOOK OF FINAL COMMENTS ON FRESHMAN THEMES KENNETH E. EBLE

I must admit that I am puzzled by the current popularity of the freshman composition *handbook*. The back cover with its forest of alphabetical and arithmetical hieroglyphics seems more proper to a book of divination than to one about writing. And the student must feel that mastery of a Dewey-like decimal system is more important than recognition of subject and verb. Perhaps this willingness to substitute numbers for words attests to our dissatisfaction with words as being an awkward, inaccurate, incurably subjective and long-winded way of expressing ourselves. How much more to the point, how much more objective, how much less damaging to the erring student's psyche is it to note his mistakes by writing in the margin "24b," or "113.C.1," or "IBa2," rather than "sloppy sentence structure," "trite," or "Whatever do you mean?" And I suppose I need not really fear that someday a student will write or revise a sentence, "Tom, Tom, the 12p 14n, 4L a pig, A9 away 7b 113m."

If there is any fault to find with the current handbooks, it is that they do not go far enough. That is, they leave the instructor with some temptation and some op-

portunity (in these days perhaps his only one) to express himself in the final comment on a student's paper. Given enough space on the final page, even a man with four sections of composition can keep his hand in the writing game, so to speak. But since such effulgences are hardly acceptable to scholarly journals, and since wider dissemination might give rise to a new genre of cynical academic gnomes, I suggest that these final comments be forthwith incorporated into the system of handbook symbols. To get things started, I have compiled a systematized list of final comments which can be keyed to almost any set of freshman papers.

This first group offers a multitude of possible combinations and variations which I leave to the ingenuity of the user. I have provided here only the basic structure and a few suggestive samples:

Group I: The antithetical alliterative alternative.

A. The writing is..... but.....

1. forceful...fuzzy.
2. direct...dull.
3. livid...loose.
4. masterful...mechanical.

B. Your.....is commendable, but your is not.

1. sentence structure...sob-sister sentimentality.
2. effort...execution.
3. grammar...gracelessness.

As can be seen, though the comments are succinct, they adhere to the principle of modern pedagogy that every utterance of censure must be tempered by a like word of praise. The following group, with the notable exception of II.A.4., likewise rejects any display of tutorial dissatisfaction in favor of the more positive appeal to the student's innate yearning for perfection:

Group II: The past praiseworthy future implied pejorative.

A. You have mastered.....; now.....

1. mechanics...make your ideas flow.
2. ease of expression....cut out the
 - (a) hogwash.
 - (b) persiflage.
 - (c) driveline.
 - (d) (instructor's choice)
3. the simple sentence...let's go on to higher things.
4. nothing in the entire course...consider transferring.

The last group may seem overly critical. However their use does not prohibit the instructor from adding his own word of cheer or encouragement, for example, "III. A3.; Chin Up!" or "III. A.4. (a); Hit it harder next time!" and the like.

Group III. The coordinate condemnatory combination.

A. This suffers from.....and.....

1. lack of planning...thinking.
2. shallow thinking...vague wording.
3. emptiness of head...awkwardness of hand.

4. general incompetence...too much
 - (a) football.
 - (b) partying.
 - (c) parental indulgence.

Obviously, these alone offer numerous expressive combinations. In the press of themes, however, one may seek the single, unmixed expression. Though brief, the following list offers a number of expressive comments, phrased to fit the personalities and moods of a wide variety of students and teachers:

1. This paper creates a fine mood, but I am puzzled as to its immediate or ultimate meaning.
2. Fine work; you show the beginnings of literary judgment in copying from the *Atlantic* rather than from *Reader's Digest*.
3. If I may be permitted the liberty of quoting from a very famous English poet: "How weary, stale, flat, and unprofitable"
4. Doesn't this seem to you a bit overdone?
5. This shows considerable improvement; however, your general inability to exert a minimum control over the syntax of our language and to develop an elementary understanding of individual words and points of grammar indicate that you may very likely find the final examination an insurmountable obstacle, perhaps even an impediment to your future college progress.
6. This has a dull and deadly fascination.
7. Perhaps you should confine yourself to a less piquant subject and a more discreet vocabulary.
8. A remarkable piece of work; really *worth a C* this time.
9. Really, Miss Smith, do you want me to lose my job?
10. You have a good many ideas here, none of them your own.
11. To quote the same poet: "Help me, Cassius, or I sink!"

THE VICTORIAN CHALLENGE TO TEACHING: ONE ANSWER

CURTIS DAHL

No Shakespeare dazzles him, no Donne perplexes him, no Milton impresses him, but to the teacher of English literature of the Victorian period his subject presents an exciting challenge. For the Victorian period includes many excellent writers but no two or three outstandingly great figures. Even more than earlier periods, it is often thought by students and (regrettably) by

one's English Department colleagues to be "dated." Much of the emphasis in its literature is on what Matthew Arnold, himself a great Victorian, calls "criticism of life" rather than on artistry as such. To teach it from a purely artistic point of view is thus to be unfair to its deep moral and intellectual values. Yet a course in English literature must obviously concern itself

with beauty of form and expression. How can Victorian literature, then, be best taught?

There are several possible methods. Despite the large number of authors, the teacher can try to present a survey of the whole expanse of Victorian writing. In this case he will probably use a gigantic anthology and select apt and tantalizing tidbits from thirty or forty authors. Or the teacher can choose from the Victorians the three or four authors he believes highest in literary merit, ask his students to buy complete or nearly complete editions of their poems and full editions of certain of their prose works, and concentrate on analyzing the literary and intellectual merits of the whole period as they appear in a meticulous study of the selected writers. A third method is to choose for study the one or two authors best in any genre (novel, prose, non-fiction, poetry, drama) or the one or two authors best representative of movements (Tennysonian compromise, Pre-Raphaelite revolt, estheticism, *fin de siècle* gloom, etc.) in the Victorian period. All these kinds of treatment have obvious merits; all have obvious weaknesses. Most teachers probably compromise among them.

My own answer to the challenge of teaching Victorian literature to undergraduates (sophomores, juniors, and seniors) in a one-semester course will horrify those whose emphasis is literary in the strictly esthetic or artistic sense. Each year I choose a topic on which all the reading of the course bears. The topic—different every year—is chosen because of its importance to Victorian literature and thought. The readings assigned are works, preferably whole units, of the ten or so great Victorian writers especially interested in the particular topic for that year. Tennyson, Browning, Arnold, and Carlyle, of course, can be brought to bear on almost any topic; one need not worry about a necessity for leaving them out. The assignments are purposely made in works of various genres and, when possible, from various epochs of the long Victorian period.

Two examples will explain more than will untold verbiage. One topic I have used is "Past and Present in Victorian Literature." Taking a cue from Carlyle's volume, I attempted to examine how Victorian au-

thors used the past—history, legend, and myth—to express their reactions to the problems and ideas of the present—their own age. In a sense this was a mild essay into literary theory. The first assignments were in history: the first volume of Macaulay's *History of England* and an abridged edition of Carlyle's *The French Revolution*. Similar historical periods treated in fiction appeared in *Henry Esmond* and *A Tale of Two Cities*. The Classical, Arthurian, Renaissance, and more recent past were easy to find in the poetry of Tennyson, Browning, Arnold, and Swinburne; yet all of the poems related to the Victorian present. The course concluded with Pater's *The Renaissance* and Morris's *News from Nowhere*—the last especially interesting because its essentially fourteenth-century setting is supposedly in the future. Suggested for work in Reading Period were other historical novels such as those of George Eliot, Bulwer-Lytton, and Shorthouse; poems such as Hardy's *The Dynasts*, Morris's *The Earthly Paradise*, and Rossetti's ballads; biographies; and non-fiction like Ruskin's *The Stones of Venice*.

A second topic has been "Belief and Unbelief in Victorian Literature"—a study of the kinds and foundations of faith on which Victorian authors based their ethical and religious teachings. The readings on this topic, answering each other and arguing with each other implicitly or explicitly, made in themselves a real drama. Mill preached utilitarianism, Huxley the basic importance of the scientific method. Carlyle in *Sartor Resartus* answered with transcendental mysticism, Newman in the *Apologia* with Catholic faith, Arnold in his essays with trust in culture and literature. In poetry Tennyson tries to combine the best of the old faith and the new science; Arnold, though remaining for the most part confused and harried, seeks calm in nature and a unified ideal; and Browning with clear vision of the world's evil still sees all things as under God's love. Enter the Devil into the drama with Swinburne's early poems of pagan revolt, followed by the agonized striving for holiness in Gerard Manley Hopkins. As conclusion—and in one sense a review—Pater's description of one man's passage through various faiths in

the novel *Marius the Epicurean* made an apt finale. Term papers and Reading Period work involved poets such as Fitzgerald, Thompson, Thomson, Henley, Patmore, Meredith, Clough, Hardy, and Housman; novelists such as Eliot, Butler, Kingsley, Shorthouse, and Trollope; and authors of prose non-fiction such as Ruskin and Macaulay. Renan and Strauss were suggested collateral reading.

Other topics have been or will probably be "The Impact of Science on Victorian Literature," "Theories of the Artist's Function in Victorian Literature," "Victorian Theories of Education and their Influence on Literature," "Complaint and Reform in Victorian Literature," and "Victorian Literature as a Criticism of Life." All these involve key ideas and attitudes of the period; all can be studied through readings in major authors; all emphasize similar ideas expressed in varying types of artistic writing; all impinge on the students' own twentieth century concerns. Other possible topics, like the devils in hell, are legion, and each carries a sharp pitchfork to prod students into that worst of campus sins—thought.

The objections to such a method of teaching Victorian literature are, of course, serious. The use of a topic does not permit, as a survey does, touching on all important authors. It does not permit extremely intense concentration on two or three authors. It is an attempt at cross-section, and not every topic will give a fair representation of all Victorian ideas, attitudes, or forms of art. It can, in fact, give a false impression of the Victorian age as one particularly interested in one certain question. More important, the method will seem to many teachers a basically unliterary one. The questions emphasized are apt to be primarily intellectual or ethical rather than purely artistic; content is put before form. Despite strenuous effort, the artistically inferior novel or poem may sometimes be chosen because it best fits the pattern. These are grave dangers and should not be ignored.

But in my opinion they are greatly outweighed by the advantages. Centering the course on a topic provides the coherence lacked by the usual survey course. It offers a kind of drama in the clash of various

minds and ways of thought on a central problem. It allows analysis of the contrasting artistic ways (some would say "strategies"!) in which fiction, prose non-fiction, and various types of poetry treat similar ideas or attitudes. It is peculiarly adapted to the basic critical, moral, or "prophetic" temper of Victorian literature. The student can easily be made to see the relevance to himself of what he is reading and is thereby led to sight of the fact that most literature of the past has a relevance to himself in the present. If education can only prove that one thing to the student, it has justified its existence and fulfilled a major part of its purpose. Finally, as I have pointed out in a previous article in *College English* ("The Victorian Wasteland," March 1955), this kind of course can interest the student by demonstrating that our twentieth-century authors' images and techniques in many cases grow directly out of Victorian literature and that an understanding of them is deeply enriched by a knowledge of their Victorian precursors. Browning does lead to Robinson and perhaps to Frost; Arnold's questions are in many ways Eliot's.

These advantages, however, are on the student's side. What of the teacher? For him too the topical treatment of Victorian literature holds prizes, though prizes only to be won by effort. Every year he teaches a new course. He can plan his successive courses in such a way as to compel himself to read, and read well, those important Victorian books he was always going to read but never did because they were outside his usual curriculum. For the most part he will be teaching whole books or poems, not snippets, and can make use of the excellent texts now offered in paper-bound series. Like his student, he too will see more and more clearly, from various angles of vision, the relationships in ideas and techniques among Victorian authors. And most important of all, he will be compelled to re-examine in a new light poems and novels and essays that he has frequently read and frequently taught in one way, without perhaps noticing many of their most meaningful and interesting facets. He will be kept alive, and life, though painful, is often useful, even in a teacher of Victorian literature.

Current English Forum

Combine as a Noun

MARGARET M. BRYANT

Combine as a noun has long been accepted in standard English when it refers to a farm machine which harvests, threshes, and cleans grain all at the same time as it moves over the field. The pronunciation for this meaning is always [kambain]. Another meaning has developed referring to a combining of persons or organizations for the purpose of furthering their commercial, political, or other interests. This meaning is often employed interchangeably with the more generic term, *combination*. *Combine*, however, is occasionally placed in quotation marks, whereas *combination* enjoys a status of general acceptance by all writers.

Professional writers in the field of social studies use both terms and make little or no distinction between them. For example, Edwards and Kreps in *A Cartel Policy for the United Nations* (1955) employ both terms: "This qualification was meant to distinguish cartels from combines or trusts" (p. 4); "The state of Kansas was more successful in an action the same year (1893) against a similar combination" (p. 4). Likewise, Wiedanfeld in writing on Industrial Combinations for the *Encyclopedia of Social Sciences* (Vol. II) makes this statement: "Although this range comprises a great number of intermediate forms, combinations may be roughly divided into three classes: mergers, 'concerns' or combines, and cartels" (p. 664). It should be pointed out here that the British usage of *combine* is different according to Anderson, writing on Trusts for the *Encyclopedia Britannica* (1951 edition). He states that the term is "in popular use throughout Great Britain and the Dominions as a synonym for what is more commonly spoken of in the United States as a 'merger'" and that it is employed "to denote the large and probably monopolistic concern which results from the permanent 'combination' of a number of smaller concerns in the same line of business" (VI, 97b).

Writers outside the social studies field dealings with the problems of industrial combination also use *combine*, as in "But law violation has not been the biggest sin of the food *combines*" (*Cousins, Current History*, Feb. 1938, p. 27); "Giulio Passtare was celebrating last week's shop-steward elections at Fiat, Italy's biggest industrial combine (automobiles, aircraft, refrigerators) . . ." (*Time*, 22 Apr. 1957, p. 40).

Some writers, particularly those writing in periodicals and newspapers have extended the meaning of the word to convey the idea of intrigue as evidenced in the following: "The Macmillan idea of a U.S.-British combine against Nasser outside U.N. is not in the cards" (*U.S. News and World Report*, 29 Mar. 1957, p. 97); "According to sources close to the probe, the phone call—which police are now attempting to trace—is believed to have been made by Costello to one of the three Midwest cities where the gambling combine operates" (*Carpozi, New York Journal-American*, 4 May 1957, p. 1).

The word *combine*, employed by the journalist, the businessman, the radio and television commentator, the man in the street, and the professional writer in social studies, has established itself, even if there are those who prefer to use the alternative, *combination*.

Note: These conclusions are based on a study by Mr. Edward J. Rappa of 5,507 pages in periodicals, encyclopedias, newspapers, and books in the field of social studies.

Questions on usage should be sent to the Chairman of the NCTE Committee on Current English, Professor Margaret M. Bryant, Department of English, Brooklyn College, Brooklyn 10, N. Y.

Councilettor

REPORT OF THE COLLEGE SECTION CHAIRMAN

T. A. BARNHART

Much of the important work of the Council is performed between annual meetings by committees associated, for the most part, with the Council Sections. These "interim" committees receive all too infrequent notice and commendation from the large membership of the Council, which acquires most of its information from talks, panels, and discussions at the yearly meetings and from the Section publications.

Hence it seems right and meet at least once a year to memorialize the important contributions of these committees. Much of the increased interest during the past few years in the College Section is due not only to what its committees are *saying* but also to what they are *doing* to help the college teacher better to understand and undertake his job. Several of the seven College Section committees have been operating for several years, some of them so long as almost to be assigned to a "standing" status.

The Committee on Bibliography of College Teaching of English has the endless job of compiling an annotated bibliography of publications having articles on administration, curriculum, and instruction. Under the direction of Chairman John McKiernan (Geneseo) the three-year search for significant materials in thirty-six periodicals has come to a conclusion with publication in the October *College English*.

The Committee on College and Adult Reading List, whose chairman is William Gibson (NYU), has formulated the prospectus of a Guide to Good Reading in Literature, Art, and Music. The list promises to be soundly authoritative and invaluable to the teacher. The large number of associations and groups participating in the study has complicated the problem of publication, but an early date is anticipated if the problem of royalties can be settled.

The Committee on College English for Non-Major Students, with Edward Foster (Georgia Tech) as Chairman, has prepared and has nearly ready for publication in

College English a massive and exhaustive report on courses and teachers for such students. Its conclusions are likely to cause some discomfort among the more staid members of the profession. Too long, thinks the Committee, the non-major student has been deprived of the kind of courses and teachers he has needed. This is bound to provide plenty of long-burning fuel for cold winter evening discussions.

Led by Horst Frenz (Indiana), the Committee on Comparative Literature has had excellent success with one of its sponsorships, the publication of the *Yearbook of Comparative and General Literature VI*. Through no fault of the Committee or the editor, Charlton Laird (Nevada), the *Guide to Comparative Literature* still languishes because so far the cooperation of a participating group outside NCTE has been difficult to secure. The Committee was represented at the April meeting of the Kentucky Foreign Language Association by Professor Hassold, Mary Gaither, and Horst Frenz.

After an interruption of several months during the absence in Europe of Chairman Warner G. Rice (Michigan), the Committee on the Education of College Teachers of English is again busy on its project of compiling information about programs set up for the preparation of teachers: "licentiate" degrees, special curricula, internships, and supervision of teaching assistants. Professors Lennox Grey, James McMillan, Porter Perrin, James McCrimmon, and William Sutton are exploring assigned areas of the United States for materials.

The newest of the Section committees is one headed by Lewis Leary (Columbia), but it is an exceedingly healthy and precocious infant. From the time the Committee on Literary Scholarship and the Teaching of English was organized, its members seemed to know exactly where they were going. From the introductory chapters on the scholar-teacher and literary scholarship to the final selected bib-

liography, the book is studded with the names of brilliant American scholars and critics. The manuscript has been completed and turned over to Appleton-Century-Crofts for publication—probably early in 1958. This will be worth waiting for. It will be remembered that at the St. Louis meeting last year, Merritt Y. Hughes, William Van O'Connor, and Randall Stewart, all represented in the present volume, presented papers. (Chairman Leary is in Europe for a year. His address is Van Nispenstraat 39, Laren, N. H., The Netherlands.)

The amazing Committee on the Preparation and Certification of Teachers of English with Donald Tuttle (Fenn) as head has turned out even more projects than is considered par on its own tough course. It is hardly possible to do more than list its varied activities:

1. Three planned meetings (well-attended).
2. Completion of an annotated bibliography on the certification of teachers of English (Editor, Autrey Nell Wiley).
3. Progress on Eugene Slaughter's volume on the certification of teachers. To be completed in 1958.
4. A follow-up study by John Fisher on certification requirements in several states.

5. Supervision by Chairman Dusel and his Advisory Committee on Research Projects of two studies: Miss Shirley Carrier's dissertation on "The Problems of Beginning Teachers of English" and Miss Margaret Travers's service paper: "Undergraduate Requirements for Student Teaching in English in the Secondary Schools."
6. A symposium in the March 1957, *College English* on "The Root of the Evil: Teacher Certification."
7. Talks at NCTE (1956) at a meeting sponsored by the Committee.

In their spare time Chairman Tuttle and Committee members address affiliates and other groups interested in improving certification requirements.

The College Section Luncheon at the MLA Meeting was definitely a success. Robert Pooley (Wisconsin) was in charge of local arrangements, and then, when the Section Chairman could not attend, generously took over all the chores of the meeting, including the introduction of speaker J. N. Hook. Nick, with his usual sound sense and forthrightness, laid it on the line, developing his thesis that "We are justified in criticizing what is wrong with education, but we must also take the leadership in changing wrong to right." His speech is printed as the lead article in this issue. Don't miss it.

Letter to the Editor

GROSS'S "LAURENCE STERNE AND ELIOT'S 'PRUFROCK'"

Sir:

The interesting passage which Mr. Gross in his "Object Lesson in Explication" (*CE* Nov. 1957) cites from Laurence Sterne is filled with possibilities for both the allusion-hunter and the source-finder: Shakespeare's *Hamlet* (III.ii) and *1 Henry IV* (I.ii.), as well as the seeming use by Eliot of a Sternean sentence, are all there. The amazing thing about the passage, however, is not its allusions, but its authorship.

Several years ago, I came upon this passage, and I, too, was struck by its possibilities: after an unsuccessful search of all of Sterne's writings available here, I wrote

Professor Watkins asking him the source of the epigraph. I received an apologetic letter (which now I cannot locate) from him, expressing his regrets that I had been led to think it was by Sterne. He described the passage as a "pastiche" which he had specifically written as a heading for that chapter. As I remember, he was surprised that I had thought it was by Sterne.

I still wish that Sterne had written it and that Mr. Eliot had used it in "Prufrock."

Sincerely,

I. B. CAUTHEN, JR.
UNIVERSITY OF VIRGINIA

News and Ideas

WHAT IS A UNIVERSITY? HOWARD Mumford Jones (Harvard) sees "two excellent but opposed ideas of university life" in the Winter *ACLS Newsletter*: first (at one point Jones calls it "the true concern" of a university), that a university is a congregation of scholars engaged in learning, not in teaching; secondly, that it is a service institution for the state—a central bureau for the inculcation of ideas, for the arrangement of relations between the puzzled citizen and the scholar or scientist. It is not the proper function of a university, Jones believes, to teach boys and girls the elements of spelling, grammar, and the writing of simple sentences. The danger to the university is that on the one hand it becomes a remedial institution for our "invertebrate system of public education," and on the other it overdoes the notion of service to the state, when learning and the search for truth are crowded out.

"THE APPRECIATION OF POETRY," by Erik Götlind (Uppsala) in the March *Journal of Aesthetics and Art Criticism*, attempts to point out some of the factors involved in the experiencing of poetry. Of the seven major components that Götlind proposes—such as emotional mobility, ability to experience rhythm, and the like—most seem either obvious or undemonstrable. In the course of his discussion, however, he refers to an English test (in *The British Journal of Educational Psychology*, June 1950) which is little known in this country: E. M. Eppel selected twenty English poems from the sixteenth century—poems presumably unknown to his students—and deleted one line from each, substituting a row of dots. Then he constructed two other "bad" lines for each deletion and asked each student to choose from among the three. He consulted fourteen "expert" critics and poets to make sure that his bad lines were bad enough. He discovered one fact which should make English teachers breathe a little easier—the more experienced a student was, the more likely he was to pick out the original line.

HYPNOEDIA IS ON ITS WAY, Aldous Huxley says in an interview with Richard F. Shepard (*N.Y. Times*, 25 August). The educational device that *Brave New World* predicted is in its experimental stages, and in ten years, Huxley believes, we shall have sleep-teaching devices in all military barracks. With the development of other means of gaining consent and with the advances in motivational research, dictators may be able to eliminate free will altogether. Huxley feels that the dictator of tomorrow will use scientific control rather than the brass knuckles that Orwell predicts, quoting Talleyrand on the fact that you can do everything with bayonets except sit on them.

DYLAN THOMAS'S EIGHTEEN, HIS first book of verse, gives an impression of an orderliness which Jacob Korg (U. Washington) attempts to define in the Winter *Accent*. Korg finds that in Thomas's universe the creative and destructive processes which are ordinarily considered successive to each other are simultaneously at work. Thomas is writing of a world where past, present, and future are all known, all parts of a single, enduring reality. Hence we get images such as "the fathering worm," and ideas like that of an unbegotten Jesus who has already suffered on the cross.

QUID NUNC ET QUI NUNC? JOHN Wain says that Philip Larkin is the best of the advance guard poets in England right now (their "chief document" is Larkin's *The Less Deceived*), and Wayne C. Booth (Earlham) quotes approvingly the 1954 comment by Mark Schorer (California) that Wright Morris is "probably the most original young novelist writing in the U. S." This is in the Summer *Sewanee Review*, which also contains a helpful study of Pound's *Pisan Cantos* by Forrest Read (Cornell), a good story by Howard Nemerov (Bennington) about trying to disregard TV, and some fine literary poetry by R. W. Stallman (U. Connecticut).

New Books

Note: Following is the fourth in a series of articles surveying textbooks in particular fields: William Frost on essay anthologies (Nov. 1956), Maurice Beebe on short-story texts (Jan. 1957), and Curtis Dahl on omnibus collections (Apr. 1957).

A SURVEY OF DRAMA ANTHOLOGIES

OTTO REINERT

What follows is less evaluative than informative. Not all anthologies are only just as good as their selections, but primary content is surely the most important single fact about them, and on this assumption I have made it my main purpose to let the reader know which plays are available in current collections. The total number of anthologized plays is small enough to make it possible to tabulate this information. I have not pondered the relative merits of interposing and not interposing commentary between student and play, or the cultural betrayal perpetrated by editors of existing anthologies, or the possibility that the classroom teaching of drama may be intrinsically absurd. I have provided check lists, prefaced by largely factual comments on a limited number of texts.

The survey deals only with anthologies suitable for courses that treat drama generically—mainly, I suppose, introduction to literature courses for freshmen and sophomores. I exclude collections of plays of a single type, period, and nationality, as well as some non-restricted collections which, for various reasons (chiefly age), I find impracticable as teaching tools. However, because teachers sometimes use modern drama anthologies in generic courses, one of the tables lists the plays included in the low and medium-priced modern play collections published during the last ten years. Space limitations have excluded older and larger collections from this table, as well as Eric Bentley's two series, *The Modern Theatre*, I-V, and *From the Modern Repertoire*, I-III. (The exclusion does not mean that I disapprove of Bentley's deliberate escape from the shopworn items of standard anthologies. Any volume that offers—as does *The Modern Theatre*, II—Yeats's *Purgatory* and Brecht's *Mother*

Courage deserves praise, though possibly not adoption, in introductory drama courses.) Comment on modern drama texts, whether tabulated or not, has been limited to those few that are distinctive for other features than their particular play repertory. A text not mentioned is not necessarily a text found wanting.

I have divided the non-restricted collections into two groups. The first consists of anthologies that present their plays in a discursive context and study the art of drama through one or more of various editorial approaches: essays on dramatic theory or history or both, detailed analyses of plays, definitions of types of plays and critical terms, study questions. These texts dominate the review proper—not because I recommend this rather than another kind of text, but because, unlike other texts, these cannot be fairly judged by their plays alone.

Critical apparatus in the second group of anthologies is limited to historical and biographical introductions (the inevitable remarks on dithyrambs and apron stage, unities and expressionism), to lexical and other explanatory notes, and—sometimes—to bibliographies. I have considered my duty to these texts fulfilled when I have noted price and content. Were I to pass reasoned judgment on whether or not a particular set of plays makes for a more desirable text than another set, I should become involved in a series of drama criticisms. The tables allow the reader to make such judgments for himself.

I shall deal with the two groups of non-restricted anthologies in the order indicated and then, very briefly, with a few modern drama collections. Although the coverage of the translations is by no means complete, I have made an effort to report on

the significant renderings of major foreign plays. I discuss the texts in the first two groups in the order of decreasing cost. Complete data on the tabulated texts are given in the legends to the tables.

To Brooks and Heilman, the author-editors of *Understanding Drama*, the dramatic experience is a literary experience; their commentary concentrates exclusively on verbal structures: image, symbol, irony. People of the theater will find this a limitation, but as a study of dramatic literature the book is unequalled in critical wisdom and penetration. It includes more numerous and more detailed play analyses and more extensive quiz material than any of its competitors. Introductory essays define drama by distinctions between it and characterless and actionless dialogue, film, fiction, and poetry. Two appendices contain brief commentaries and questions on fourteen additional plays, a concise historical sketch of drama, and a glossary of terms. Some of the entries in the glossary (e.g., "Aristotle's Poetics," "Conventions," "Dramatic Type") amount to small essays. The translations include Jebb's prose version of *Oedipus the King*, Archer's *Rosmersholm*, and Garnett's *The Sea-Gull*. Archer is only adequate, and neither Jebb's nor Garnett's translation is the best one available today. If the book has a shortcoming as a lower-division text, it is that its critical apparatus approaches the formidable: not only its sheer mass, but its richness and refinement ("their sincerity is guaranteed by the fact that in expressing their affection for each other, neither Mirabell nor Millamant relaxes that keen awareness of the deviousness of the way of the world of which the irony is a symptom") are likely to overwhelm the unsophisticated student. But I know of no text that more successfully than this makes the nature and excitement of dramatic literature real to the student who can respond to its considerable challenge.

Downer's *The Art of the Play* is a readable volume that expounds the essence of drama in an historical study of changing dramatic form. The organization is analytical as well as loosely chronological: at strategic points the essay is interrupted by plays that illustrate different elements of drama and, at the same time, different

phases in the historical shifts between what Downer calls "the focussed" and "the panoramic" play. The terms are at least as illuminating as any other such pair I know of. Downer has some excellent observations on dramatic metaphor and useful, plausible, and vivid accounts of performances of (among others) a Dionysiac play, a medieval trope, and *Doctor Faustus*, in their respective theaters. If Brooks and Heilman study drama only analytically and as literature, Downer tends to ignore dramatic language in telling the story of performed drama. He analyzes only one play thoroughly—*Ghosts*, but the study of Ibsen's patterns of mimetic action is so acute that one deplores the absence of a comparably full discussion of the verbal patterns of a panoramic play. (*Anthony and Cleopatra* is always at hand.) Among the translated plays are Edith Hamilton's *Prometheus Bound*, Fitts and Fitzgerald's excellent *Oedipus* (a verse rendering whose English is both idiomatic and dignified), a respectable anonymous version of *Ghosts*, and Stark Young's *The Sea-Gull*. The exercise material is limited and unsystematic. There are biographical sketches of the playwrights represented and a brief, discriminating bibliography. The illustrations are all pertinent.

Each play in Walley's *The Book of the Play* represents a dramatic type: Classical Tragedy, Romantic Tragedy, Romantic Comedy, Realistic Drama, etc. Each play is introduced by an essay on the type it exemplifies. One feels cramped at times inside Walley's categories, but the organization has not led to the illustration of forms and techniques not worth illustrating; the repertory is fresh without being esoteric, balanced without being pedantic. Like Downer's volume Walley's is blessed with the Stark Young translation of *The Sea-Gull*, but cursed with a pompous version of *Oedipus*. Other translations include Brian Hooker's *Cyrano de Bergerac* and Björkman's *Dream Play*, both good. The plays are preceded by two longish essays, one an analysis of the art of drama, the other a survey of its historical development. Walley is an articulate writer, but on the whole his essays are less succinct, less specific, and hence less stimulating than Brooks and Heilman's and Downer's. Ques-

tions on all the plays are in the back of the book. There are photographs of the theaters in Athens and Versailles, of the Globe, and of the University Theater at Ohio State.

The "Preface" to Cooper's *Preface to Drama* abounds in trivial ponderosities in trying to sell the student on drama as a kind of life equivalent: "As a first step, . . . let us consider certain elements, commonly observed in human life, that combine to form the drama. Think of your family and friends, your sports and recreation, your business and politics. . ." Cooper seems to write for the kind of undergraduate who would agree with him that Shaw and O'Neill are among the world's six greatest playwrights, Aeschylus, Racine, and Chekhov not. Sophocles is represented by the Fitts-Fitzgerald *Antigone*, Ibsen by the Gosse-Archer *Hedda Gabler*. The latter seems to be the only translation of the play available to American editors; fortunately, it is better than most of Archer's other Ibsen translations. Each of the eight full-length plays is followed by comments by two different critics. An appendix includes study aids and bibliography.

Eric Bentley's *The Play* is planned on a less ambitious scale than the other generic texts. Its critical commentary is less intensive than Brooks-Heilman's, less systematically a "theory of drama" than Downer's and Walley's. It will not satisfy those who seek a methodical anatomy of dramatic art. It is a refreshing collection of major plays, roughly representing the major dramatic epochs and genres, and accompanied by informal, deliberately non-exhaustive critical essays by a lively writer alert to both theatrical and literary values. It includes some standard pieces in bright, new dress: Eva Le Gallienne's *Ghosts* is a relief from the stuffy Archer version, Humbert Wolfe's translation of *Cyrano* is in vigorous though rather elliptical verse, and Cocteau's adaptation of *Antigone* (tr. Wildman) is breathlessly modern. The two remaining translations are Lloyd Parks's *The Miser* and Elizabeth Sprigge's *The Ghost Sonata*. Of the former I can only say that it is highly readable, of the latter that it is sensitive to the subtleties of Strindberg's haunting Swedish. The last

play in the volume, *Death of a Salesman*, is followed by five conflicting critical reviews—a feature good for a small, controlled research project in Freshman English. Erwin Panofsky's essay on "Style and Medium in the Motion Pictures" is given, interestingly but a bit irrelevantly, in an appendix. There is no exercise material, and only a very brief list of "suggested readings." There are diagrams and sketches of different theaters.

Among the second group of anthologies—those designed primarily as play collections, not as generic studies of the art of drama—the aristocratic giant is Gassner's handsome, two-volume *Treasury of the Theatre* (the second volume is a modern drama text). Gassner represents all the important dramatic periods (and some others), and does so more fully than any other anthologist. An informative essay on dramatic history precedes each section of plays and a biographical sketch each play. Notable among the translations are Hamilton's *Agamemnon* and Lattimore's *The Trojan Women*. Both are splendid. That is not quite the word for Constance Garnett's *The Sea-Gull*, which (without knowing Russian) I find inferior to Stark Young's. Both volumes are illustrated and include extensive, annotated lists of additional plays. For classes to whom the cost of textbooks is not a major concern Gassner's volumes should be tempting indeed. They can be purchased separately.

Another sizable and fairly expensive collection is Clark's *Chief Patterns of World Drama*. Its repertory is unconventional and versatile, though (I think) uneven. Its only distinguished translation from the classics is Gilbert Murray's *Alcestis*, which is a trifle too stately for my taste. Clark's introductions are gracefully factual and rather more keenly critical than Gassner's.

Griffin's *Living Theatre* and Carpenter's *A Book of Dramas* contain about the same amount of apparatus. Carpenter includes biographical notes, Griffin definitions of terms used in dramatic criticism. Very little of this material pretends to give more than a minimum of factual information; critically it is all inconsequential. A choice between these two texts may safely be based on play selections alone. All three

of Carpenter's Greek plays are in Murray's translation. Griffin has the Stark Young translation of *The Sea-Gull*.

Individual preferences in plays to teach must again determine the choice among three paperbacks: Bloomfield and Elliott's *Ten Plays: An Introduction to Drama*; Allison, Carr, and Eastman's *Masterpieces of the Drama*; and Dean's *Nine Great Plays* (there is a trend toward built-in ads in recent titles). All three are intelligently edited; though the plays are not all equally "great," few tastes will find dramatic deadwood in any of them. *Ten Plays* includes E. F. Watling's fine version of *Antigone* and the usual Gosse-Archer, Hooker, and Garnett translations of *Hedda Gabler*, *Cyrano*, and *Three Sisters*. Both *Masterpieces* and the Dean volume have the Fitts-Fitzgerald *Oedipus*. The former has Parks's translation of *The Miser*, the latter MacNeice's *Agamemnon*. Neither has a Stark Young version of Chekhov. The introductions in these two volumes are fuller than in *Ten Plays*. Critically, *Masterpieces* seems to me to have a slight edge.

One final (paperback) volume should be mentioned, though its limited province really excludes it from the survey. In addition to its plays, Barnet, Berman, and Burto's *Eight Great Tragedies* includes a most satisfactory essay on tragedy (sensibly Aristotelian), brief critiques of each play, biographical notes, a series of essays on drama (Aristotle, Hume, Emerson, Till-
yard, Richards, Krutch), a note on the Greek theater, and a concise bibliography. All this for fifty cents. But—the translations are generally undistinguished, including the Archer *Ghosts*.

The modern play collections divide into massives, paperbacks, and others. The massives cost about \$6.00 each and include between twenty (Moses and Campbell) and thirty-seven (Watson and Pressey) plays. All include *The Cherry Orchard* (Garnett or Calderon tr.), *The Lower Depths*, and a play by Strindberg; most of them *Cyrano de Bergerac*, *The Importance of Being Earnest*, *Riders to the Sea*, *Liliom*, *The Silver Cord*, and plays by Ibsen, Pirandello, O'Neill, and Anderson. Some of the choices are as inexplicable as the agreement among editors in making them. The amount and

quality of critical apparatus in these volumes vary: it is particularly rich in fact and convenient in arrangement in Watson and Pressey's *Contemporary Drama*. Buck, Gassner, and Alberson's *Treasury of the Theatre*, a slim, inexpensive massive, includes a more than usually helpful version of the obligatory essay on "The Story of Drama." None of these volumes is strong on incisive criticism of individual plays—and none, I should add, pretends to be. Of the medium-priced, hard-cover texts, Cubeta's *Modern Drama for Analysis* includes more extensive critical apparatus—commentary, questions, bibliographies, stage diagrams, photo stills—than the others, most of it worthwhile. The translations of *The Wild Duck* and *The Cherry Orchard* are those by Frances Archer and Constance Garnett, respectively. Millett's *Reading Drama* is more ambitious as a systematic and intensive analytical study, but its critical method is inflexible and strangely uninspiring, and as text it is handicapped by the absence of other full-length plays than the miserable *Beyond the Horizon*. The two least expensive of the paperbacks in this group, *Four Modern Plays* and *Six Great Modern Plays*, include no critical apparatus whatever.

TABLE I

Plays in intensive generic studies of drama

1. Cleanth Brooks and Robert B. Heilman, *Understanding Drama*, Holt, 1948, \$6.00. (Also available in a shorter, eight-play ed., without *The Sea-Gull*, *Doctor Faustus*, *Oedipus the King*, and *King Lear*, 1945, \$2.75).
2. Alan S. Downer, *The Art of the Play*, Holt, 1955, \$4.75.
3. Harold R. Walley, *The Book of the Play*, Scribner's, 1950, \$4.75.
4. Charles W. Cooper, *Preface to Drama*, Ronald, 1955, \$4.50.
5. Eric Bentley, *The Play*, Prentice-Hall, 1950, \$3.95.

TEXT NO. 1 2 3 4 5

<i>Prometheus Bound</i>			x	
<i>Oedipus the King</i>		x	x	x
<i>Antigone</i>				x
<i>The Twin Menaechmi</i>			x	

	TEXT NO.	1	2	3	4	5	
<i>Everyman</i>		x					
<i>Doctor Faustus</i>		x x					
<i>Henry IV, I</i>		x					
<i>Twelfth Night</i>			x	x			
<i>Hamlet</i>		x					
<i>Othello</i>			x x				
<i>King Lear</i>		x					
<i>Antony and Cleopatra</i>		x					
<i>Fuente Ovejuna</i>		x					
<i>The Ridic. Precieuses</i>			x				
<i>Tartuffe</i>		x					
<i>The Misanthrope</i>		x					
<i>The Miser</i>			x				
<i>Phaedra</i>		x					
<i>The Way of the World</i>		x x					
<i>The London Merchant</i>		x					
<i>The School for Scandal</i>		x					
<i>H.M.S. Pinafore</i>			x				
<i>Ghosts</i>		x x					
<i>An Enemy of the People</i>		x					
<i>Rosmersholm</i>		x					
<i>Hedda Gabler</i>		x					
<i>Cyrano de Bergerac</i>		x x					
<i>Lady Windermere's Fan</i>		x					
<i>Imp. of Being Earnest</i>		x					
<i>Candida</i>		x					
<i>Playboy of the W. World</i>		x					
<i>The Sea-Gull</i>		x x x					
<i>The Dream Play</i>		x					
<i>The Ghost Sonata</i>		x					
<i>The Long Voyage Home</i>		x					
<i>The Emperor Jones</i>		x					
<i>Desire under the Elms</i>		x					
<i>The Happy Journey</i>		x					
<i>From Victoria Regina</i>		x					
<i>Fumed Oak</i>		x					
<i>Life with Father</i>		x					
<i>The Glass Menagerie</i>		x					
<i>Death of a Salesman</i>		x					
<i>The Crucible</i>		x					
TEXT NO. 1 2 3 4 5 6 7 8							
<i>Prometheus Bound</i>			x			x	
<i>The Oresteia</i>				x			
<i>Agamemnon</i>			x	x	x		
<i>Antigone</i>					x		
<i>Oedipus the King</i>			x	x	x x x		
<i>Electra (Sophocles)</i>				x			
<i>Alcestis</i>			x		x		
<i>Hippolytus</i>						x	
<i>The Trojan Women</i>			x		x		
<i>The Birds</i>				x			
<i>The Frogs</i>				x			
<i>The Menaechmi</i>			x				
<i>The Haunted House</i>					x		
<i>The Pot of Gold</i>					x		
<i>Phormio</i>				x			
<i>The Brothers</i>				x			
<i>Shakuntala</i>			x				
<i>Sotoba Komachi</i>			x				
<i>Abraham and Isaac</i>			x				
<i>Sec. Shepherd's Play</i>			x x				
<i>Everyman</i>			x x				
<i>Nice Wanton</i>			x				
<i>Doctor Faustus</i>			x x				
<i>Edward II</i>			x				
<i>Romeo and Juliet</i>				x			
<i>Hamlet</i>				x			
<i>Othello</i>					x		
<i>King Lear</i>						x	
<i>The Shoemaker's Holiday</i>			x		x		
<i>Volpone</i>			x		x x		
<i>Epicene</i>			x				
<i>The Maid's Tragedy</i>			x				

TABLE II

Plays in anthologies with limited critical apparatus

1. John Gassner, *A Treasury of the Theatre*, rev. ed., I: *From "Agamemnon" to "A Month in the Country,"* Dryden, 1951, \$4.50; II, *From "Ghosts" to "Death of a Salesman,"* 1950, \$6.75.

(Lack of space has prohibited complete listing of all thirty-nine plays in Vol. II: the table records only those ten plays

that are also included in one or more of the other anthologies.)

2. William Smith Clark, II, *Chief Patterns of World Drama*, Houghton Mifflin, 1946, \$6.75.
3. Alice Venezky Griffin, *Living Theatre*, Twayne, 1953, \$6.00.
4. Bruce Carpenter, *A Book of Dramas*, Prentice-Hall, 1949, \$5.00.
5. Morton W. Bloomfield and Robert C. Elliott, *Ten Plays: An Introduction to Drama*, Rinehart, 1951, \$3.00.
6. Alexander W. Allison, Arthur J. Carr, Arthur M. Eastman, *Masterpieces of the Drama*, Macmillan, 1957, \$2.95.
7. Leonard F. Dean, *Nine Great Plays*, Harcourt, Brace, 1956, \$2.50.
8. Sylvan Barnet, Morton Berman, William Burto, *Eight Great Tragedies*, Mentor, 1957, \$.50.

TEXT NO.	1	2	3	4	5	6	7	8
<i>The Duchess of Malfi</i>	x							
<i>Fuente Ovejuna</i>	x							
<i>The Star of Seville</i>	x							
<i>The Misanthrope</i>	x	x	x					
<i>The Miser</i>	x		x					
<i>The Would-Be Invalid</i>				x				
<i>Andromache</i>	x							
<i>Phaedra</i>	x	x						
<i>The Man of Mode</i>	x							
<i>Love for Love</i>		x						
<i>The Way of the World</i>	x			x				
<i>The Beaux' Stratagem</i>		x						
<i>The Rivals</i>		x						
<i>The School for Scandal</i>	x	x						
<i>Faust I</i>	x							
<i>No Trifling with Love</i>	x							
<i>Danton's Death</i>	x							
<i>The Inspector-General</i>	x	x						
<i>Maria Magdalena</i>	x	x	x					
<i>A Month in the Country</i>	x							
<i>Ghosts</i>	x			x				
<i>An Enemy of the People</i>			x					
<i>Hedda Gabler</i>	x	x	x	x	x	x	x	x
<i>Miss Julie</i>				x				
<i>The Intruder</i>	x	x						
<i>Imp. of Being Earnest</i>	x	x						
<i>Cyrano de Bergerac</i>	x	x	x					
<i>The Sea-Gull</i>	x	x						
<i>Three Sisters</i>		x						
<i>The Cherry Orchard</i>	x	x	x	x				
<i>On Baile's Strand</i>				x				
<i>Riders to the Sea</i>	x	x	x					
<i>Playboy of the W. World</i>	x							
<i>The Admirable Crichton</i>	x	x						
<i>The Silver Box</i>	x							
<i>Pygmalion</i>			x					
<i>Life of the Insects</i>	x							
<i>Naked</i>	x							
<i>Juno and the Paycock</i>			x					
<i>The Long Voyage Home</i>		x						
<i>The Hairy Ape</i>	x	x	x					
<i>Desire under the Elms</i>				x				
<i>Beggar on Horseback</i>	x							
<i>The Second Man</i>	x							
<i>Street Scene</i>	x							
<i>Mary of Scotland</i>	x							
<i>Winterset</i>	x							
<i>Awake and Sing</i>	x							
<i>Roll, Sweet Chariot</i>	x							
<i>Murder in the Cathedral</i>			x					
<i>House of Bernarda Alba</i>		x						
<i>The Little Foxes</i>	x	x						
<i>The Male Animal</i>		x						
<i>Madwoman of Chaillot</i>	x	x						

TABLE III

Plays in nine modern drama anthologies

1. Richard A. Cordell, *Twentieth Century Plays*, 3rd ed., Ronald, 1947, \$3.50.
2. Harlan Hatcher, *A Modern Repertory*, Harcourt, Brace, 1953, \$3.00.
3. Harlan Hatcher, *Modern Dramas*, new shorter ed., Harcourt, Brace, 1948, \$2.75.
4. Paul M. Cubeta, *Modern Dramas for Analysis*, Dryden, 1955, \$2.75.
5. Vincent Wall and James P. McCormick, *Seven Plays of the Modern Theater*, American Book Co., 1950, \$2.75.
6. William Smith Clark II, *Chief Patterns of World Drama: Contemporary*, Houghton Mifflin, 1946, \$2.25.
7. E. B. Watson and Benfield Pressey, *Contemporary Drama: 11 Plays*, Scribner's, 1956, \$2.00.
8. *4 Modern Plays*, Rinehart, 1957, \$95.
9. *6 Great Modern Plays*, Dell, 1956, \$.50.

TEXT NO. 1 2 3 4 5 6 7 8 9

<i>Mary of Scotland</i>							x	
<i>Winterset</i>	x	x	x					
<i>Antigone (Anouilh)</i>							x	
<i>Admirable Crichton</i>	x						x	
<i>R.U.R.</i>	x	x						
<i>Life of the Insects</i>							x	
<i>The Sea-Gull</i>							x	
<i>Uncle Vanya</i>							x	
<i>The Three Sisters</i>							x	
<i>The Cherry Orchard</i>					x			
<i>Green Pastures</i>							x	
<i>Ways and Means</i>							x	
<i>Blithe Spirit</i>						x		
<i>Billy Budd</i>					x			
<i>Murder in the Cathedral</i>			x					
<i>Venus Observed</i>		x					x	
<i>Silver Box</i>	x					x		
<i>Justice</i>					x			
<i>Madwoman of Chaillot</i>	x						x	
<i>Roll, Sweet Chariot</i>							x	
<i>The Little Foxes</i>	x	x						
<i>Another Part of Forest</i>							x	
<i>The Wild Duck</i>					x			
<i>Hedda Gabler</i>	x	x	x	x	x	x	x	
<i>The Master-BUILDER</i>								x
<i>Come Back, Little Sheba</i>					x			
<i>Squaring the Circle</i>					x			
<i>Late George Apley</i>	x							

TEXT NO.	1	2	3	4	5	6	7	8	9
<i>Detective Story</i>		x							
<i>The Circle</i>	x	x	x						
<i>All My Sons</i>						x			
<i>Death of a Salesman</i>					x	x			
<i>Juno and the Paycock</i>	x	x							
<i>Red Roses for Me</i>						x			
<i>Beyond the Horizon</i>	x								
<i>Emperor Jones</i>					x				
<i>Anna Christie</i>	x	x							
<i>The Hairy Ape</i>			x	x					
<i>Ab, Wilderness!</i>	x								
<i>Naked</i>			x						
<i>Street Scene</i>	x								
<i>Cyrano</i>	x								
<i>Hello Out There</i>				x					
<i>Mrs. Warren's Profession</i>					x				
<i>Arms and the Man</i>			x						
<i>Candida</i>	x								
<i>Pygmalion</i>			x	x					
<i>Abe Lincoln in Illinois</i>	x	x							
<i>Playboy of the Western World</i>	x	x							
<i>Happy Journey</i>				x					
<i>Skin of Our Teeth</i>	x								
<i>Glass Menagerie</i>		x	x	x	x				
<i>Summer and Smoke</i>	x								
<i>Additional Modern Drama Anthologies</i>									
1. Montrose J. Moses and O. J. Campbell, <i>Dramas of Modernism and Their</i>									

- Forerunners*, rev. ed., Heath, 1941, \$6.50 (20 plays).
2. Marion Tucker and Alan S. Downer, *Twenty-five Modern Plays*, 3rd ed., Harper, 1953, \$6.00.
3. Charles H. Whitman, *Representative Modern Dramas*, Macmillan, 1936, \$6.00 (24 plays).
4. Bradley E. Watson and Benfield Pressey, *Contemporary Drama*, Scribner's, 1941, \$5.75 (37 plays).
5. Philo M. Buck, Jr., John Gassner, and H. S. Alberson, *A Treasury of the Theatre*, Dryden, 1947, \$4.25 (18 plays).
6. Charles H. Whitman, *Seven Contemporary Plays*, Houghton Mifflin, 1931, \$2.60.
7. Fred B. Millett, *Reading Drama*, Harper, 1950, \$2.50 (6 plays: 5 one-acts).
8. Bennett A. Cerf and Van H. Cartmell, *Sixteen Famous European Plays*, Random House, Mod. Lib. Giant, 1943, \$2.45.
9. E. B. Watson and Benfield Pressey, *Contemporary Drama: Nine Plays*, Scribner's, 1941, \$2.00.
10. *International Modern Plays*, Dutton, Everyman's Lib., 1950, \$1.65 (5 plays).

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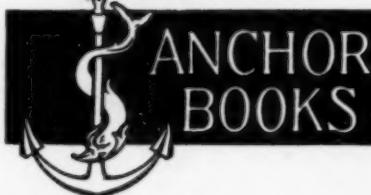
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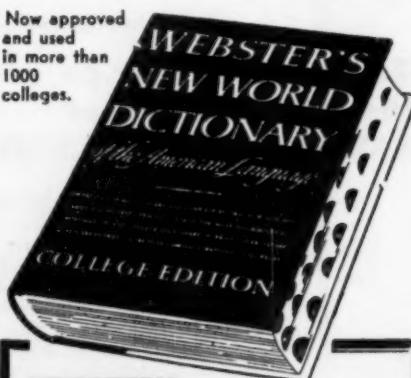
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